

# HARDWARE

WALLFLOP

FLOORPUNCH

W Ensign

ENRAGE

Record & 'Zine Reviews

Scene Reports

Opinions

Ignite  
ORANGE COUNTY

pugHEAD

97a



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# HARDWARE

issue number eight spring 1996

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Well, it seems like everytime I do a news section, the news is already old. Bear with me here. Brett always does a better job with this. Some stuff that is happening or has happened: DEADGUY has an entirely different line-up. Tim and Keith left, and the rest of the band filled their spots. Whether or not that is a good idea...I'm not sure. The last I heard from Tim is that he has a new hand already and in May he's moving to Seattle. I hear John Hiltz's shows over in Westfield are now "invite only". I guess Brett, me and few others will be left out. Oh well... Now the only regular shows in N.J. are at Handy St. in New Brunswick and more often than not at Middlesex County College. Most people who are putting on shows in other places cites not being able to get the place enough, that they're always booked up. This is a sad state of affairs. Hopefully, things will pick up...Some labels putting things out: Resevior Records is going to be releasing everything Albany, N.Y.'s DEVOID OF FAITH has recorded thus far. Gern Blandsten Records lost WESTON to Go Kart Records. From what I understand there was a large sum of cash involved. I think Charles is trying to get THE YAHMO'S to record their next release for him. Gern has also just re-issued most of their stuff on CD and re-issued both RORSCHACH Lps on vinyl. There's a new CHISEL out too. The proposed "Blame It On The Fat Kid" faninze doesn't look like it has much of a future. I just wish Charles would get himself in another band already. As you might have heard, our own Brett Beach has started up a record label called IN MY BLOOD Records. The first release will be the 97a 7" (I guess by the spring) and hopefully FLOORPUNCH after that. Looks good. Old Glory will be putting out the long-awaited ASSFACTOR 4 Lp. I think GLUE Records will be putting out a comp. soon... N.J. hardcore legends A.O.D. have a retrospective compilation CD out on Grand Theft Audio from California. It contains the 7", the first Lp, demo tracks (Including the "Brady Song") and a few live tracks. Review next issue, make sure you pick this one up. I have been told that BEDIAM will be next. Another Planet just released a LEEWAY CD with the first two lps and a MOB CD with the "Upset the System" 7" and their Lp on it. All the above reissues will be reviewed next issue. Here's a late-breaking story that I'm sure you'll want to know: MOUTHPIECE is breaking up after about a six year existence. A couple of last shows are planned but I do not know where or when they will be. (I think the last will be at Middlesex) Check around to find out the whole story on that. I'm glad they broke up before they got cheesy. That's about all I can come up with at this time. As usual, check Brett's pages for more up to date information...DK

all the news...  
All the news...

**THANKS TO:** Everyone who made this issue possible, all our distributors, all the people who send us stuff on a regular basis, the labels and 'zines who advertise with us and to you for buying this fanzine. Without you, HARDWARE is nothing. A special thanks goes out to my (Dave K.'s) wife for putting up with me doing this two or three hours a night. I love you honey! As usual, thanks again for everything...

*Never before did I think life would be this good...*

What a fucking year it has been. Never Have I been this busy before. Days are passing quickly and it seems I never have time for everything I wish to accomplish. I have moved twice, got married, learned how to drive a car, put out two issues of Hardware (O.K. no great accomplishment there, we were supposed to pump out another one along the way!), learned my way around a computer, I'm presently working on three publications at once (IIW, Pyre and that damn re-print issue which I promise will be out this year!), looked at buying the house I'm living in, looked at buying a new car...Whew! Most of these things I thought would never happen in my life. The reason? I was to damn stubborn! Being stubborn sometimes doesn't pay. Recently, I've been thinking how life would be if I didn't make the choices and decisions that I have this past year. It scares me that I almost fucked up everything in my life by not realizing what I had. So much love, so much kindness almost slipped away from my grasp, just because of the stubbornness I carry with me on a daily basis. A lot of the changes in my life have done me a world of good. I can't live my life for others. I have to live for myself. 1995 will definitely go down as the most memorable of my life thus far. I hope 1996 doesn't throw any curves. I'd rather stay on this happy trip!

Well, I really think this could possibly our best issue yet. I really got off my ass and got a few more people contributing to this rag. Some sections may either be shorter or longer depending on the input. Yes, there is a little more computer damage this time. Brett and I will probably be arguing over the style of certain sections within. Each of us tries to improve the work we do each issue. I'm really quite content with the changes made. What do you think? I mean I really appreciate all the positive response given to us, but I am really looking for more constructive criticism. When I asked some people this time around what they thought of the 'zine (#7), it seems most didn't want to say anything bad or step on toes. I would like to thank Charles M, Mat G., Nate W. and Drew K. for all the pros and cons. It really helped me think out things better. But on a whole, quite a lot of you liked our last presentation, so I'm staring to feel that we are actually accomplishing something. If any of you wish to do something to help in the expansion of Hardware, please get in touch! Check out the inside back cover for the details. I'm not asking for the world, just a little help. Reviews are most important. I'm really not into reviewing most of the newer stuff that crosses our paths these days. Just bored of hearing had recon after bad record. I would really like to hear other people's opinions on new releases. Oh well, it was just a thought...

**Oops...SORRY, my mistake...**

Last issue, in our thanks/no thanks list, Victory Records was listed as a "No Thanks". Well, after a long talk with Tony Brummel (the main dude behind Victory Records), I found out that they were not at fault. Let me explain... a few months ago these straight-edge shirts started to surface with a picture that I used as a part of my Dark Side of the Straight Edge piece in Hardware #4. Naturally, Brett and I were a little perturbed because it was like a couple of month since that issue was out and walla!...there are shirts with the picture on it. Oh well, after a bit of questioning and investigation, we both found out that these kids got the shirts from "Victory Records". I was meaning to call them up all summer but never got around to it. So then I gave the "No Thanks". I mean I took the picture from another source but I used it in a layout entirely of my own design. Whatever. We sent Victory Records a copy of #7 because they did send us some stuff to review (we do like some of the records they do). I was contacted by Tony's new media person and wrote back a long letter explaining my case. Well, Tony was good enough to call me and we talked for a long time. Turns out we both had a lot in common and he dispelled many of the rumors concerning Victory Records. I never really had anything against the gny, just I was pissed about the shirts. It seems somebody else made the shirts up and sold them to victory, when they ran out, they asked the guy if they could make more because they were still getting orders for it. They really didn't know it was used somewhere else. I apologize to Tony for the misunderstanding. I'm looking forward

*What a stubborn bastard I was!!!*

to working with him in the future. Next time I'm going to try and check closer to make sure things like this don't happen again.

### **Dave H.'s "Un" Excellent Internet Adventure**

It seems natural these days if you have a computer, you have to be "connected". Lately, everybody has been asking me if I get E-Mail, is your 'zine on the Internet, etc... Sorry, people, I'm not. The main reason is financial, but the other is I don't see the Internet as this great big deal. Sure, it has it good points, though I rather save my money than waste a lot of time trying to find them! Recently, I took one of those "free 10 hours" on-line services up on their offer. I was really just curious. One weekend I spend on the Internet and the World Wide Web and after the experience, I still wasn't convinced.

First off, those "chat" lines are full of shit. I thought very naively that the people in a particular "room" where going to talk about the topics presented. Oh boy! Was I ever wrong! It seemed that no matter what "room" I entered, everybody was just talking a bunch of nonsense, mostly cryptic passages. One of my messages was, "Do you people have lives?" Most responded, "No!" What a bunch of losers! After about two hours of that bullshit, I decided to try my luck on the WWW.

Now this was a little better because I found a lot of things I was interested in. Mostly the World Wide Web is made of "sites" which are "pages" of information. A lot of them were broken down even further and you could transfer to other sites while in the middle of one by clicking on to a related subject. The cool shit I found (and downloaded) was stuff like an original Star Wars script before the final draft, proposed Alien vs. Predator script, a Married With Children episode guide, Alien fan fiction, X-Rated X-men stories and many horror-related pages. The great thing was that some of this stuff was like over 100 pages each. It was also cool that I could download it straight onto a disc and work on it or print it out later.

I have been looking for an independent Internet provider because the big boys are a little too expensive. They exist but you have to seek them out. So out of the two, the WWW outclasses the Internet. I really don't wish to communicate with assholes and low-lives. If you know of any cool horror movie/sci-fi/comic related web sites, please pass them on to me. I might actually get around to them sometime.

## **Show? What show?**

Maybe it's not as bad as I think but this year it seemed there just wasn't as many shows taking place as the last couple. Granted I was pretty busy, but... Middlesex just stopped, Cook College had to implement a door policy, etc. There was quite a few VFW hall shows, though these can be hit or miss (more often miss). It is just there hasn't been any good mid to large sized shows happening too much. I think what the area needs is one good space with a stage, good P.A. lots of room to move around and have people be able to set up record tables. It should be able to put on shows at least once a month with a good headliner and a solid mix of bands that people want to see. Presently, I'm looking into a couple of possibilities. Hopefully, at least one will pan out. Maybe you gnys and girls have been thinking the same thing. It doesn't hurt to check out the local churches/schools/ community centers. Many of them are looking for some extra bucks. It may be hard to convince them to do a hardcore show, but doing food drives may make them at least consider it. Get someone reliable to do the sound, book the bands and have a show! I know, it's not as easy as it sounds. Shit! I may fail miserably but I'm going to give it a shot. I guess I'm just tired of going to shows not much bigger than my closet and some of the bands deserve better. So do you.....

Well, I really thought I was going to have a couple more "personal" pages here, but, time got short so I'm just going to ramble an in 10 point for a while. There's a lot that has been pissing me off lately and of course I want to share it with you. The major crap in my household is that we have to move once again. It seems that the owners have sold the house sooner than expected and we will be "protected" 'til June 30th. This means we have to go through the whole bullshit process again. Dealing with racist assholes and unscrupulous realtors. I don't look forward to it, but it must be done. My address is still going to be good for a while and all mail will be forwarded. Keep sending the stuff here. Now let me get to the music-oriented gripes. Can you please tell me why the hell is every single hardcore/punk band that existed in the Eighties getting back together? With like one or two original members? A couple of years ago this trend started and is now become an epidemic. Do these bands think that they can reclaim the glory they experienced? I really don't see it. Most of these bands come back with a whole slew of new mediocre songs and think they are the shit. If you ask the bands, most will say that they didn't get the respect they deserved. What they mean by "respect" is money. Now I really don't care anymore if a band wants to make a living off their music, that's fine. It's just become this thing where everyone is looking to cash in on the latest "punk" bandwagon. These bands have had their time. It's over. So many bands stay together way too long to being with, becoming weaker and weaker with each passing year. Believe me, a band with one of two original members is not "the band", it's just a band that has taken an old band's name. I can't get excited about it. It's bad enough that there's a glut of horrible bands, let alone a glut of "old-timers" trying to relive "the good old days"....Next up, what the hell is up with this Star Wars/Punk connection? Why the hell is it so fucking cool to be into Star Wars? This has become as cliché as being a vegan. For years, I was considered a geek for liking Star Wars and sci-fi in general. Every place those three books came out by Marc Scott Zicree (which were great, by the way) this country has gone Star Wars. Now there is like a new Star Wars book out every other week, there is more Star Wars related merchandise now than there was when the fucking movies were out. There is books out featuring characters that were in the movies for like two seconds!! They even brought back Boba Fett in one book!! The character was killed in the movies! Not only that the character only said like two lines in the fucking movie!! What makes him so fucking cool? I wish all you people would just realize all this new stuff has no basis in the Star Wars cantiquity and it's all about merchandising. All this stuff really tarnishes those three pictures which I saw in the theater when they came out. If you like the Star Wars universe honestly that's fine, but for all those bandwagon jumpers out there, please get a fucking life already!! Throw those faux "ringer" t-shirts away already. (Who's idea was it to make those cool again?) Don't even get me started on the X-Files.... The Dry Crusade continues: You know what really fucking irks me? Confessions of longer-than-life straight-edge guys who "lost the edge". The latest issue of Second Nature has an interview with Don O'Mahoney, who talks about his drinking binge. By the tone of the interview, we are supposed to feel sympathy for the guy. Yeah right. I'm sick and tired of hearing these fucking cry babies talk about how they just couldn't handle life and turned to drinking or drugs. Life is sometimes hard, but is nowhere near as hard as some have it in this world. All these people have got up on a soapbox for years saying that drinking isn't the answer, yet when the first major catastrophe is handed to them, they grab the nearest bottle instead of dealing with the problems directly. I've buried enough of these people.... Usually when an issue of Hardware comes out around the beginning of the new year, I have a few top ten lists. This year not much was great enough to warrant a "top ten" but I'll rattle off a few things. I don't think there is a number one record but these may come close: DEVOID OF FAITH's ten-inch is definitely a powerhouse of crusty hardcore, LOS CRUDOS's side on the split Lp is decent, but I haven't listened to it in a while. FLOORPUNCH's "Goal Line Stand" is one of the better demos to come out this year, they are part of a new "B8" revolution which has both good and bad bands involved. Most of the great stuff has been the reissues; RORSCHACH's "Autopsy" CD is fantastic, all the stuff on Grand Theft Audio is very welcome. I guess if there was a "label of the year" they would be it. 45 GRAVE's "Sleep In Safety" was reissued on CD and is a must have. REST IN PIECES's "My Rage" Lp on Blackout is probably the most looked forward to reissue of the entire year. 1996 promises many more quality reissues and honestly I can't wait. Some of you better pick up these things because there really isn't any good new stuff coming out. That's the fucking sad truth....Which we can segue into why hasn't there been a major breakthrough band from our area in like the last three or four years? In my opinion, BORN AGAINST and RORSCHACH were the last bands from the N.J./N.Y. area that did it. I mean get popular on a national/worldly scale. I think there is a few bands from around here that can do it but they need a little more support from the local scene and get the word of mouth around to the rest of the folks. Brett's right about that, we really have to try and put Jersey on the map. Hopefully in time, this will happen... EARTH CRISIS will be on an upcoming MTV documentary about underage drinking. Is this the band we would really want to represent the SxE/HC scene on global television. Somehow I think the wrong message is being sent here. Look for it to be on in March... Another thing which is throwing me for a loop is the growing trend of... "Saturn Rules!". Where the hell did this come from? Everywhere you look is pentagrams, 666, etc... Probably even more stupid than the Star Wars thing. One day Matt Gard and I were in my basement looking for something and I came across the material for what would have been Against The Grain #3 (my second 'zine, which covered music, politics and pop culture). Looking back at what I wrote, I can't believe how angry this stuff was. Kinda glad it didn't come out. One of the pieces I wrote was part of an ongoing 'zine war with Pat Winter (Paper Cuts) and Rich Trask (Marching For Trash). After disowning one another, we both continued to rip each other to shreds in our 'zines. Petty? Sure was, but it made for good reading. Kind of miss that shit.... More about mail, if I told you people once, I told you a thousand times...MAKE SURE THE ADDRESS ON YOUR ENVELOPE IS CLEAR AND LEGIBLE!!! I'm getting just a little sick of some of the mail that comes here and I can barely make out where I'm supposed to send it to. I don't want to open Maximum Rock And Roll one day and see a letter, "Those Hardware guys are rip offs!" just because you didn't get your 'zine due to it being returned or sent to the dead letter office. I do a lot of mail per week and I don't remember every name and address. Thank you... My apologies go out to anyone who sent us something to review for this issue and is not within these pages. It either didn't get here in time or somehow got lost in the shuffle. Anything that got to us after January 1st was too late for this issue, I had already done the layouts. They will be in the next issue. Please continue to send stuff early because the review section is the hardest thing to get together and I usually lay it out before anything else. I already have like thirty different recordings to review for number nine.... MOVING UPDATE!!!! Well, much to our surprise, Lola and I not only found a great place to live within ten days of searching, it's right around the corner from where we live now!! Talk about your fucking luck. It's bigger and better, seems we will be happy there (and there's no threat of the house being sold). The people that own this place didn't sell the house after all and are royally pissed that we are leaving. Well, tough shit, we had no choice but to cut out. Now they want to keep the security because they claim we "didn't give them 30 days notice". They were supposed to give us a new lease three months ago which is stated in the present lease. They are also trying to say we did things here that we weren't not supposed to and it was a breach of the lease. Sure they told us that we weren't allowed to park in the driveway (which we did) but it's not in the lease, so it can't possibly be a "breach". Hopefully, we won't have to go to court over this, though I feel we have all the right cards in this case. Anyway, if you rent a place, always check the lease for little hidden clauses because the landlord might try to screw you. Make sure you understand everything written in it, so if something like this happens to you, you'll be ready for them. My new address is listed in the back of Hardware. Disregard the old address, send everything to the new one. I want to get all my mail on time. Thanks! I'm finally getting to the end of this thing. As I write this, (Valentine's Day 1996) Brett and I should be finishing up all the loose ends that go with publishing this fanzine. Hopefully next time, things will be less hectic and more organized (and people will actually give us photos!?). I'm not sure who will be in the next issue but we have a lot of ideas and there will be more people helping out. I really sick of this thing being overdue like it is all the time. Apologies to our advertisers who we told Hardware would be out in late January. We are grateful for your support. Until next time.... -David Koenig



# HARDWARE ISSUE No. 8

Welcome to yet another issue of **HARDWARE**. I know, this one is delayed, as usual, but not nearly as long as the last one. Good things come to those who wait. At the last minute we got an interview with Pushead, who graciously offered to do the cover art as well. So I think that's worth the delay. I'm really running out of things to say in these intro things so I'm going to skip it this time around. Enjoy the issue.

The following is a review for **HARDWARE** from **Heartattack #8**. Normally I wouldn't comment on such things, but this one really pissed me off. It was completely out of line, not to mention erroneous.

**HARDWARE #6 & 7**

I fucked up and didn't review **HARDWARE #6** in the last issue, and for that I apologize, but I took it home to read and just never returned it to the HaC office... which makes it clear that this is a really well done zine. The writing is heavy handed and no punches are held, the interviews are good (though the bands in #6 are pretty crappy), and the layout is effective. These are wimpy little emo kids that are under the delusion that they are big macho skinhead types, so they tend to worship bands like **AGNOSTIC FRONT**, **INTEGRITY** and **YUPPICIDE** and trash bands like **STILL LIFE**, **GRADE**, and **AMBER INN**. They must have been pushed around in the lunch line in Junior High. Still **HARDWARE** is worth checking out. KM

OK, is this a joke? Ordinarily I hate it when someone writes into **MRR** (or any fanzine) and rips on the editors because they gave their product a bad review. It's one person's opinion, either you like it or you don't. But in this case, this is just plain ridiculous. Did two different people write this review? The first half sounds pretty positive, but the second half sounds like it was written by some kind of a misinformed idiot. I guess you don't remember me, Kent. I stayed at that roach infested rat trap you called an apartment for two days back in '91. I didn't care about the surroundings I just wanted to meet new people and check out the local record stores and stuff. Me and my friend Chris even volunteered to put together records for you. We even talked about **INSTED** for about two hours straight. Was I a "wimpy little emo kid" then? Just for your information when I was on a lunch line the term "emo" hadn't even been coined yet and I am under no delusions whatsoever. I'm neither macho nor a skinhead. I was never pushed around either, so save your freshman year psychology bullshit for someone who needs it. I for one do not. I do like **AF** a lot (I think you even interviewed

them back in **No Answers**, maybe you liked them back then too, but sold out on real hardcore like everyone else) because they are a great hardcore band, but I certainly do not worship **INTEGRITY** or **YUPPICIDE**. I think both of those bands are pretty good but I don't think I ever even mentioned them except in record reviews. And if I do rip on bands like **AMBER INN**, or **STILL LIFE**, or **GRADE** (who the hell are they?) it's because they **SUCK**. That's right you heard me, they **SUCK**. I like hardcore and none of those bands play it. Should I give them some candy ass review just because they play in someone's basement when they tour? I could really give two shits about that or their politics or their clothes or what record label they're on or anything else, if they don't play good music then I don't like them. It's that elitist attitude you displayed in this review that makes a lot of people think twice about the hardcore scene. If you don't like my fanzine then fine, say you don't like it. I don't give two shits. Just don't make up a bunch of bullshit because we gave bands you like a bad review. It's not my fault they don't appeal to me. You know it's pretty funny, I never said anything bad about **HaC** or you, and whenever anyone says "Kent McClard is an idiot" or something I always stiek up for you and say something like, "He was pretty cool to me when I met him, he took me to a couple of record stores and the Powell Warehouse, so he's cool." Either way I won't even be wasting a quarter on your shitty fanzine anymore. So good luck, and get your facts straight next time.

## THREE GOOD CB's STORIES

Just to the right of the stage at **CB's**, in front of the speakers, there is this wooden box, about two feet tall anchored to the floor. I don't know what it was for, but I used it to dive off of, all the time. Usually during a packed show there would be between six and ten people standing on this box, which only had about six square feet of surface area. During **SUPERTOUCH's** set on April 23, 1989. I was on the crowd during "How Do You Feel" when all of a sudden I get whacked in the back of the head **REALLY** hard. Since there are bodies basically all over the place I figured it was somebody's Doc Martin or an

elbow or something. A couple of songs later, after I regained all my senses, I dive again from the other side of the stage. As I'm moving across the crowd, singing along, I notice out of the corner of my eye two skinhead girls standing on the box and one of them has brass knuckles on! When I get within firing distance she takes a swing at me, which I somehow avoided. My quick temper got the best of me, because after she swung and missed I grabbed her arm and yanked her off the box and she fell on her ass in the middle of the pit. Immediately I come to my senses and realized where I was and what the other people in the room were like. "Uh, oh. I shouldn't have done that.", I'm thinking. Then, out of the corner of my eye, I notice the skin with the brass knuckles talking to some fat skinhead guy and pointing in my general direction. I'm getting ready to make the classic **CB's** sprint to the subway, because I know I can outrun that guy, as long as no one jumps in and trips me up on the way out. The guy comes over my direction just as I'm trying to get lost in the crowd and he starts yelling at the guy who was standing next to me, and in a case of divine intervention, I was standing next to Alan Peters, who played bass for **ABSOLUTION** and formerly **AF**. Since he isn't picking on me I figure I'd watch what happens. The skin is yelling shit like, "My girlfriend said you hit her." and all this other crap. Now I may have been a skinny little 16 year old shit from Jersey, but I knew who **NOT** to fuck with (which was basically everybody at these shows) and the bass player for **AF** is definitely one of them! This idiot was a skinhead, for Christ sake, and he was starting a fight with the bass player for **AF**. How stupid can you be? Alan Peters is trying to give the guy the hrush off by saying "I don't want any trouble with you. Get lost", etc. But the skin wasn't listening. This lasted for about a minute and then he did it, he took a swing at Alan Peters, and missed! At that instant the crowd in front of me parted like the Red Sea and in the middle of the void was Gavin. "Holy shit, this guy just made the biggest mistake of his life.", I was thinking. Gavin takes his shirt off and yells, "Are you fucking with my friend!?" and without waiting for a reply, lays the guy out with one of the mightiest blows I've ever seen thrown, outside of the Rocky movies. The skin hit the floor like a



sack of potatoes, bloodied and dazed. Gavin kicked him and said, "Now get out of here, and don't let me see you again." Near disaster averted. It is obvious that if the skin realized it was me his girlfriend was pointing at and not the six foot five inch bass player for two of the biggest and best NYHC bands, he would have flattened me in an instant and no one would have come to my aid. Boy was that lucky.

BREAKDOWN played their first, last show with VERBAL ASSAULT, VISION and some band named CBMT (which stood for "Complicated Bone Marrow Transplant"). As anyone who went to CB's during this period would attest to, the woman who checked ID's at the door was a complete lunatic. Karen was her name, I think. In the wake of the Robert Chambers "Preppy Killer" incident, NYC cracked down pretty hard on underage people being in bars, whether alcohol was being served or not. You had to be over 16 to get in and you had to have I.D. to prove it. Of course there were a lot of fifteen year olds trying to get in, all with fake or borrowed I.D.'s and Karen would grill us immereifully. If you showed her a hirth certificate she would machine gun questions at you like, "Where you were born. What's your mother's maiden name. What's your father's name." All pretty simple if you're using your own birth certificate, but people used to pass those suckers around like bottles of soda, and you had better memorize all the info before the inquisition began. One slip up and you were a goner. On top of all this she had a photographic memory. There were at least 400 or 500 people trying to get into a big show. If she denied you entrance and you tried again an hour, and two hundred people, later she would remember you and have a bouncer run you out. On rare occasions the bouncers took pity on a kid and tried to sneak him in, but she would get wind of it and hunt him down through the club. So I get to the show early with a couple of friends. I was sixteen, but my friend Chris was fifteen. I got on line right away and used my high school I.D. and was promptly let in. It was a picture I.D. so she usually let up a little. I gave a copy of my hirth certificate to Chris and he went to the end of the line and didn't reach the door until at least 45 minutes later. She remembered my name, somehow, and detained Chris at the door. I'm surprised she didn't make him wear a dunce cap. All the while he's proclaiming innocence while I'm watching CBMT. Finally she lets him go find me, but warns him that she's coming after him if he's not back in 5 minutes. He tells me all this, so I concoct an elaborate story in my mind, and since I am an expert liar, it just may work against this nut case. BREAKDOWN was playing and I was not going to be denied. It would be a battle of wits, to the end. I handed off my I.D. to another friend, just in case she ordered a search of my person during the interrogation and we headed back towards the door. She grabbed me and Chris by the arm, took my birth certificate from his hand, and started firing away. "Who's this?", she said. I replied, "My brother." "What's your name?" "William", I lied. Actually, William is my confirmation name. I had to answer without hesitation, or risk disaster. "What's his name?", she harked. "Brett." "Let's see your I.D." I told her that I had given my wallet to my older brother for safekeeping during the show and he had taken off for

the rest of the afternoon and was not coming back until around 8:00PM to pick us up. You have to understand, I had to play my cards right. Not only was I risking missing BREAKDOWN, but I could be hlaek listed from CB's for ever if this blew up big enough. She looked as if she was getting ready to concede, victory was at hand, but she had one volley left. She asked what my parents names were and where my "brother" was born. I calmly answered correctly, of course. Then I slipped up. She asked me when is his birthday was. She then asked me when my birthday was. I was unprepared for this. I looked like a little kid, so I couldn't tell her I was too old or the whole plan would fall apart. I blurted out the first date that popped into my head, February 2nd, Groundhog's Day. This would prove to be my undoing. "What year?", she asked. "1972", I replied. As soon as the words left my mouth I realized what I had done. I told her I was born five months before my brother! A critical error. She pounced quickly. "That's impossible! You were born five months before him?! Get them out of here!" In a last desperate attempt to rebuild the dike I shouted, "We were fraternal twins, and I was five months premature!" "Get out of here." She took a ball point pen and put a big "X" through the stamp on my hand, gave me my five bucks back and two big guys pushed me out the door. So close to victory and I got flustered. I had almost taken Karen to her Waterloo, but I came up short. I stood out in the street with all the bums and drunk skinheads and listened to BREAKDOWN from there

This one is everybody's favorite. The one everybody wants to hear me tell, because they crack up so hard when it's over. Now that it's in print I will lay this one to rest. January 2nd, 1989 was the day of the big Roger Miret benefit, fifteen bands or something. STRAIGHT AHEAD were one of them, and it was a reunion. They did an unannounced reunion a few months earlier at the "Pete's Sake" benefit, but I was not there because my mother wouldn't let me go. There was no way I was missing this one. We got there at 11:30AM for a show that didn't start until 3:00PM and there was already a line. To make matters worse it was really cold. I wore three sweatshirts and a pair of army pants with cut-off army shorts underneath. They finally started letting people in and there were so many people on line I missed the first band (VISION) entirely. Finally I made it inside and took off all my outerwear and threw it in this big pile of flight jackets in the hack, near the pool table. (Don't ask me how I recovered all my clothes, I'm not too sure either) By now it was worse than a sardine can in there, you could hardly move. NAUSEA, whom I hate, go on third and play for a long time, considering the amount of bands left to play. I guess it was about 4:30PM and I'm starving. Hell I was standing on line five hours. So I get the bright idea that I'll go get some food. I walked next door to the record canteen and ordered up a couple of hot dogs. It was only gone about twenty minutes, tops. I was walking back into CB's and there's all these sweaty people coming out. "Couldn't be NAUSEA", I thought. They were finishing up when I left. A wave of panic spread over me, and I grabbed some kid who was coming out all sweaty. "Who just played?!", I shouted. His answer: "STRAIGHT AHEAD!", and they were awesome!" Holy shit,

STRAIGHT AHEAD had set-up and played their entire set in the time it took me to walk ten feet up the street and eat two hot dogs.

## NOT TOO MUCH NEWS

I don't have too much information this time around, but I'll try to put together something anyway. I'll start things off with my record label. In My Blood Records. The RELEASE discography I mentioned in the last issue of HARDWARE has been scrapped. My partner on that venture does not want to do it since Lost & Found already put out a RELEASE CD, although our version would have been a lot better. We were planning on putting the demo on it, plus ALL the studio tracks, unreleased versions of other songs and possibly even a live set. I guess everybody who was looking forward to that loses out. My first release (IMB.5) is the FLOORPUNCH "Goal Line Stand" 7 song demo. It's been out for a couple of months now. We've sold a couple hundred at shows and through mailorder and the response has been great. Look for the ad somewhere in this issue for more info on that. IMB1 will be the as yet unnamed FLOORPUNCH 7". It will most likely be 6 songs, at least four that are new since the demo was recorded. That will be out in mid July. They will be recording in mid-June when the band returns to full strength after Zusi gets home from college. There will be a special numbered pressing of 88 on gold vinyl. I am also kicking around the idea of doing 200 on blue for mailorder. There will be more details available as things become clearer. The demo will be available until the 7" comes out. In the meantime I'm doing a split release with Teamwork Records on a 97a 11 song 7", which will be IMB2. (Look for the ad somewhere in this issue) You can also mailorder that from me, just send \$3.50. It is at the pressing plant as I write this and we should have vinyl by mid-March. There's going to be 25 made on red vinyl and the rest (1000) on black. In addition to that there will be a numbered pressing of 100 with a "HARDWARE FANZINE" stamp on the inside of the cover. Those will be sold in combination with this issue. I am also thinking about doing a New Jersey 7" comp later in the year, but that is still in the works. I am running this label the way I have always wanted to: like a record collector. That means special pressings, colored vinyl, etc. Just like Revelation, I'll save some of the colored ones for trade if anyone is interested. On to other news. As you may have heard MOUTHPIECE will be breaking up soon. They are going to play their last show somewhere in Jersey in April or May. I suggest that no one miss that FASTBREAK's 7" should be out any minute now. Their Connecticut brother band CORNERSTONE recorded some new songs for a split 7" with IGNITE on Embassy Records. They are also going to have a song on a Lookout Records (no, that's not a misprint) comp with WARZONE and LIFE TIME among others (this definitely takes the cake for the weirdest thing I've heard in a long time). The song they're putting on that is "Why Bother" from their "Beating the Masses" CD. John Joseph's new band BOTH WORLDS have a mini CD/10" coming out on Another Planet Records called "Beyond Zero Gravity". I hear they're playing at CB's in April with SUPERTOUCHE. Since I'm running out of room, that's it for now!

# Ignite

## ORANGE COUNTY

IGNITE, from Orange County California, have been making quite a name for themselves over the past year or so by playing some classic styled hardcore and touring the US a couple of times as well as Europe. I got the chance to sit down with Zoli (vocals), Joe (guitar) and Brett (bass) before they played a show around here back at the end of the summer. All photos courtesy of Chris Alpino, CRUCIAL TIMES fanzine. Interview by Brett.

HW: All right. Let's talk about the schism you guys have with my review so we can clear this all up.



Zoli: It's freedom of expression, if you have a zine you have every single right, if you didn't like the 7" or whatever, to write whatever you want about it. It's your zine, it's how you feel. How are you gonna argue the color red? If you don't like that 7" then you don't like it. You can put down whatever the fuck you want man.

HW: I understand but you got a little bent out of shape.

Z: Who got bent?

HW: I don't know exactly but somebody blew up my zine with an M-80. (Lots of laughs, of course)

Z: Oh, that was just for fun. That was our

first bad review.

J: I never really thought twice about it. Phil read it to me. I thought it was funny then somebody said how they thought it was lame how he (meaning me, Brett) just isolated me out in the review and something. I think the song turns straight-up old school like we used to play and the other stuff can be more melodic stuff that we're into but we still play it all.

Z: You like the "In My Time" stuff that I sang on so I like you.

HW: Just to let you know, if a record comes out, I'll use that one as an example, it has a sticker on it "Ex-Members of PUSHED ASIDE, UNITY, and NO FOR AN ANSWER". I know what all those bands sound like. I may not expect that record to sound like any of those bands, but if it's a good hardcore record I'm going to like it. I can see where people argue about being pigeonholed because they were in those other bands, and that's a legitimate argument, but I'm not going to say it should sound exactly like those bands. I'm just a fan of hardcore and I want to hear a good hardcore record. If it doesn't sound like the ex-members of previous bands then great, as long as it's still good hardcore.

J: I think all the songs on that 7" are good actually. I think "Automatic" is cool.

HW: I didn't say it was bad. I mean you should really read some of the other reviews we have written, I mean the stuff that was really bad.

J: More than that I'm really happy with the "In My Time" stuff, like "Straight Ahead". So if you have a problem with that then I figure you just have a problem.

HW: No, that's the real deal. Can you give us an update about Lost & Found and what your situation is with them?

Z: Well we are coming out with the "Call On My Brothers" CD which has all the "In My Time" stuff so people don't have to worry about not getting that. It's all re-recorded. It has stuff from "Scarred For Life". Six new ones and a mystery track.

HW: That's coming out on Conversion?

Z: Yeah, wait if you can to get "Call On My Brothers" because it'll be less expensive. You get 16 songs where as the "In My Time" only has six songs.

HW: So how did you guys get mixed up with him (L & F) in the first place considering all the bad press he has received?

J: NO FOR AN ANSWER was on tour over there and Dan gave them my number, an ex-UNITY guy, because they wanted to release the 12" on CD. So he called me saying he was from L & F, it was early in the morning, he says, "I want to do the CD. Can I?" I was like, "What are you talking about?" He was like, "I'll give you X amount of dollars for it." I said, "Yeah, I don't care." I was

broke or whatever so that was cool. He also said, "What have you been up to for the past 200 years?" I told him I was in this band IGNITE and he said to send him a tape. He called back and said, "I want to do your CD. How would you feel about touring Europe this summer with SLAPSHOT?" That sounded pretty good. He was very supportive in the beginning, helped us to get our tour started.

Z: He puts out these ads, the newest one is with BATTERY, and he puts on the top: "New bands: Please send your demos." What he's looking for is "ex-members of" this or that. What he'll do if you are kind of a newer band is he'll put you on a European tour for two months. M.A.D. is a big part of that too, but he looks at a quick buck. He doesn't give royalties and really doesn't come through on a lot of the promises he makes. A lot of times he'll mess up the CD, like artistically. He's changes around the T-shirts we gave him, changed the artwork... I don't know, it's just cash, cash, cash.

J: Plus when I said he could do a UNITY CD he must have also thought I said... I get over there and I see people wearing UNITY shirts all over the place.

Z: He does what he wants to do. He's the biggest distributor in Europe and he has a lot of power. If you get in his way he'll screw with you by not pushing you in Europe or even trying to boycott you. We did this release with him, we promised we'd give him another release before we left and we did that. He has already put out three of our CD's, told us that he lost money on IGNITE in Europe... It's shouldn't be any hard feelings, we did what we promised and I hope he sticks to his end of the bargain.

HW: Other than that how's the European scene? You guys toured Europe before you toured the U.S., obviously, what kind of reaction did you get over there?

Z: Absolutely awesome! We played in Croatia... and for me it was really just to see Europe and that type of lifestyle. I got to talk to all kind of hardcore kids,

from hardline "beat the shit out of you if you smoke" to like seummy punk rockers. But the kids there are really into hardcore, they know more about hardcore and what Pat Dubar and Dan O'Mahoney do in their off time. I'm like, "Why do you know this?" There's this guy, Rob from Prague, he's the big daddy in Prague. He puts on all the shows and stuff. He called me at Conversion when we got back from Europe and he says, "So you are recording for the record at Fulton." How the fuck do you know that? I don't even know the name of the place we're recording at. These kids are just so into it.

J: They're really positive. It's a really good scene.

Z: There was not one fight when we played. Not one fight. Kids, if they slammed and stuff, they'd pull each other up. Really cool. We played some punk shows, played some shows with Oi! Oi! skinhead guys and green mohawks. Totally cool. Great scene.

J: There's no separation of division in the music scene over there. Some cliques, but everyone just comes together. Not like other places.

HW: So what's the state of Orange County hardcore these days?

Z: Gangs are coming back. That's the scary thing.

HW: Is there really a lot of shows for these guys to make a scene at?

Z: Well there's the average, we really don't have houses (that have shows) like you do here. But it's really scary that the gangs are coming back. That's one of the things that ruined the scene a long time ago in the eighties. You'd go to shows and instead of watching the bands you'd always look over your shoulder to see who the hell was standing behind you because people were always getting their asses kicked.

J: There really isn't many hardcore bands in Orange County.

HW: Did any of you guys ply on the GRUDGE record? (Believe me this question was a joke.)







Z: What's that?

HW: They were a joke band with Billy Rubin. They put out a 7" about 5 or 6 years ago. You know what I'm talking about. "O.C. Garbage".

IGNITE: ?????????

HW: OK, forget about that. Why don't you tell me about some of the lyrics to your songs? It seems you have some good messages behind them.

Z: Well the song call on my brothers goes: "It is the weak who are cruel/ their worth is always wrong/ compassion and kindness/ is only expected from the strong/ a friend who's not faithful, not caring/ won't last the fight/ but my foes know my friends/ this gives a fuck light/ compassion, loving, brotherhood, loyalty/ this is friendship and all it's meaning/ is worth to me/ patience, kindness, intensity, all abound/ never turn your back on your friends or family!"

HW: OK, that speaks for itself. How about "In My Time", you were talking about that the other night.

Z: We have a couple of songs about fatherhood and parenting. There's one song "Sided", I didn't write most of the lyrics, Randy the old singer started it, I used his verses and wrote my own choruses, but "In My Time" is pretty much about the same thing. Anybody can... you need a license to buy a dog, you have to give it shots and take care of it or whatever. If you bet a dog senseless in the middle of the street most people wouldn't care, but any asshole can have a kid.

HW: And most of them do.

Z: You get more shit for like... people think you can just have kids and you can be a complete asshole. That you did your deed by having sex with your wife and having children. It's about fatherhood and stuff, and "In My Time" is more a personal thing about me and my father and stuff. I didn't explain it too well.

HW: So out off all those old O.C. guys, what are they doing?

Z: Just trying to pay rent.

J: Gavin is in TRIGGERMAN. Dan is in Berkeley. I'm in IGNITE.

Z: Gavin's really concentrating on his artwork. He's the most fucking insane artist. I went to his house and he's got all this stuff. His paintings look like pictures.

HW: That gun on the HALFOFF 7".

Z: You should see his actual paintings, they're beautiful.

HW: What are your immediate future plans?

Brett: Touring forever. Going to Europe for September and October.

HW: So are you going to take care of the Lost & Found guy when you get over there?

Z: Yeah, we're going to work him over.

J: Pump him full of lead!

Z: We're going to take a little tour... he has racks and racks of CD's. I have never seen so many CD's in one place.

B: Yeah and then after we got home we all thought we had a goldmine. We all got about 2 each.

HW: So what kind of differences are you seeing with the hardcore shows you are plying now and the hardcore shows you played 8 or 10 years ago?

Z: I didn't play in hardcore shows 8 or 10 years ago but I went to them. You had SUICIDAL TENDENCIES playing with SOCIAL DISTORTION, 7 SECONDS, and the BAD BRAINS and MINOR THREAT. Everything would clash, you'd have mohawk guys and you'd have straight edge guys. Now it's like one kind of music stays with one kind of music. Because I guess hardcore people don't like. I understand that people don't want people drunk at shows and smoking cigarettes at shows. That's the only difference I see, that it's really categorized now. You have the drunk punk shows and you have the straight edge people beating everybody up. I totally understand why they are doing that. You know what really bothers me in the hardcore scene? It's a fucking soap opera. If somebody does something it'll spread like wildfire. Everybody talks about you. I hate that.

HW: It's to be expected I guess.

J: Nobody's any better than anybody else, that's a fact.

Z: I just became a vegetarian and I feel weird about wearing a "Murder King" shirt, but I'm up on my soap box, I'm a vegetarian now, not a right wing vegetarian. You get these next-day vegans who are young and are yelling at people and a year later they're eating hamburgers. You know what I mean?

HW: Yeah, that happens to a lot of people.

Z: There is a lot of soap boxes and a lot of feeling sorry for yourself. I don't like lyrics that are like always feeling sorry for yourself. I hate lyrics like that. "I've been put down and I've been hurt." or "I'm all by myself in this world." Bullshit. PMA.

Z: There's a lot of bands in hardcore whose lyrics I don't like because they are always complaining but somebody putting them down. Somebody stepping on them or something. Pick yourself up.

B: Like Zoli was saying before about lyrics that put yourself down, we go to Croatia and there is some crazy shit going on over there. Talk about having something to complain about.

HW: Yeah really, they're getting shot at.

B: Compared to "My girlfriend lied to me."

Z: They'll write five songs crying about it. That's the thing I can't stand. I mean, we have so much to be thankful for. Give thanks and praises. Especially in this country where you can go out, be 16 years old, make a hundred bucks a night working your ass off in a restaurant. You know? There's nobody dropping bombs on your head. The 7-11 is open 24 hours a day. You don't have much to complain about. Especially if you are healthy, have a little money in your pocket, have family and friends. I can understand a couple of songs.

HW: You guys have played a lot of shows in your history, even if it is a brief one. What do you think needs to be changed?

Z: I just want him (Joe) to stop hitting me in the face with his guitar!

HW: All right, we have to have a run down of all the injuries. I saw you guys last week, you were all right, then there was a bloody nose. The next time I see you you've got a scar on your head. How'd you do that?

Z: I was just standing there, saying something about PMA and he just slammed me in the face for no reason. This punks a punker. We jumped and I hit his elbow and I got a hairline fracture, cracked this, and broke this (his nose). almost broke it off.

HW: I didn't notice that. There wasn't a lot of blood.

Z: The cool thing was two days after in Virginia, same song, same part... Joe came up once again. I was minding my own business, hit me in the head with the guitar. I bled everywhere. Gene Simmons, KISS "Alive II", everywhere man.

HW: That makes for a good show.

J: The last two shows we played I spent the whole night in the hospital with this little baby. Bleeding, crying.

HW: What did you do, give them a false name or something?

Z: I have insurance.

HW: That's good, everyone should. So other than that there has to be some other complaint with the shows you have been seeing.

B: Out here?

HW: Anywhere.

Z: What can you complain about? The only thing I complain about is it's fucking hot. No big deal.

B: I think that 95% of the shows we play are awesome. The kids are great and stuff. I just don't like seeing shirts that say... I saw a shirt with all X's on it and said, "I'm straight edge, that means I'm better than you." Get that out of my face. Yeah, but 95% of the kids are cool. There's always the fucking assholes, no matter what you do. We saw some kid pull some brass knuckles in Salt Lake City.

Z: Kinda like when gangs come to the shows, that's one thing I'd like to change. I wish there would be enough security. Security like at big shows. So kids won't be coming with knives and shit like that.

HW: A lot of the big shows in New York you get searched before you go in. I don't think it helps, to tell you the truth.



B: If you want to get something in you'll get it in. The scene's pretty awesome, the kids are positive.

HW: You guys have been hanging around New Jersey for a while now.

Z: Yeah, we moved here (joking).

J: We met a lot of awesome kids here. A lot of kids are like, "You can stay at my house, no problem." Really cool.

HW: There is a good scene in Jersey. A lot of house shows. They're not always the best, but I'm sure they're good for the bands.

J: The kids here are just awesome, totally cool.

HW: I have to really start writing down questions.

Z: For me the best question I got was from this kid, he asked me what I thought about the U.N. When does conception start? It was a debate, it was bitchin'.

HW: That's cool sometimes, but I never think of asking those questions. The questions I think of are like, "So what's the rarest record you own?" "What was the best band you ever saw?" I mean, I don't know how you feel about politics or anything.

B: Zoli likes politics.

Z: I love politics.

J: Yeah, we'll be leaving when you start getting into that.

HW: That's a big issue with a lot of bands.

# IGNITE

turn

finally one more chance to breathe  
one more chance to live  
i'm going to get it back  
for you i'll get it back

i would do for you (FOR YOU)  
this time i swear  
i would do for you (FOR YOU)  
this time i'll care  
i would do for you (FOR YOU)  
this time i'll give  
i will do bring it back

again i have the time for you  
i have no time for me- i only care  
because your there

i would do for you (FOR YOU)  
this time i'll care  
i will do for you (FOR YOU)  
this time i swear  
i would do for you (FOR YOU)  
this time i'll give  
i would do for you

times i'll be around  
i promise to be the same for you  
be the same for you  
i wonder what

i would do for you (FOR YOU)  
this time i swear  
i would do for you (FOR YOU)  
this time i'll care  
i will do for you (FOR YOU)  
this time i'll try  
i will do

FOR YOU

Z: It should be. You should know what the fuck Croatia is. It's not a pasta, it's a country. A lot of hullshit is going on. Being into hardcore, and a big part of PMA is educating yourself about stuff. To me it is. To me the thing about hardcore as well, is to be educated about what's going on around you. I like when people know about stuff.

HW: What do you say when people say, "Aw, shut up. We don't want to hear this!"

Z: I say shut up, get yourselves a fucking band and then you can shut up and play. But if I'm on stage, I've paid my dues by going to practice, being on a stinky bus with six stinky guys. So I can say whatever the hell I want up there. I'm not saying mean stuff like "Fuck off!" or "Kill Your Mother". Something like that. I'm saying what I think is important to me. Nobody's ever done that though (sarcastically).

J: We'll PMA their asses! (Laughter)

HW: Have you guys have any meltdowns on the road yet.

Z: No, no. But we had a lot of fights in Europe though. We had people...

HW: I mean between each other.

Z: We fight.

B: Twenty four hours. Everybody goes. "I don't understand how you guys are still around." That's how we are. Nobody takes it seriously. We just yell at each other. Zoli you stinky Hungarian.

Z: Everybody is full of shit except me. Nobody knows what they are talking about except me. These guys are riding on my tails here.

B: Zoli's a crappy singer. We needed a singer for tour, so we just picked him up and I guess he's still in the band.

Z: Yeah, yeah. I wanted to go to Europe.

HW: So what's the story with that (you joining the band)?

Z: I met Gavin at a WOOL show. I was playing in a punk band at the time... I told him I just played at this little club, he's like, "I forgot you're a singer. My band's looking for a singer and we're going to Europe." I went "ching, ching" so I went and auditioned.

HW: Is this after the original singer quit, or got kicked out, or whatever happened.

B: We had Joe Nelson in the band from TIGGERMAN, and he did our demo and then he went on tour with Quicksand and he kept leaving, roadie for them then Randy joined the band because he knew Joe. Randy was awesome, we loved Randy so much.

HW: Some people told me he was doing it as kind of a joke or something. Is that true?

B: Randy was into it for a little while, but he wanted to do his own band. He wanted to play guitar in a band, so he quit and we didn't have anything recorded and we had all these songs down and he had lyrics to them and everything, so after he quit he sang on the CD and then he only wanted to do five songs so we got Joe Nelson to do the last three. That makes up those eight songs.

HW: That CD is "Scarred For Life"?

B: Yes.

Z: Do you want to hear the truth now? Randy and Joe were nice guys. They worked very hard for the band. They dedicated their lives to the band. And IGNITE were such assholes to them, and put them down so much that they had to leave because they were on the verge of having nervous breakdowns.

B: That's bullshit! (Laughter) None of them were. We were 100% into the band and they were about 20% so we wanted to find a singer who's 100% and Zoli's 100%.

Z: I'm 95%

HW: So what are you trying to accomplish with your band, if anything?

B: Stardom on MTV, lucrative fucking money. We

want Richard Simmons videos with IGNITE in the background.

HW: You know it might end up that way. I've seen it before.

B: Zoli's here to put his message out. I'm here to play good music, that's it.

Z: Sea Shepherds, Earth First and Pacific Wildlife. I want to push the environmental stuff that's very important to me. It's in the inserts of our CD's and lyrics like "Family", which is written about packs of wolves. "Blacklight" is about Sea Shepherds. I want to push environmental awareness, but more about organizations that really deserve the time and money, that actually go out there and risk their lives to protect the world's oceans and forests. That's one thing I want to do, another thing I really want to do is get back P.M.A. I don't really know how much I can do this, but I want people to start to realize how lucky they are in this country even though some people think it's a fucked up country. I lived in Hungary, we've been in Croatia and all over Europe and stuff. There's a lot worse places. Give thanks and praises. You know what I mean? That's what hardcore is to me, and writing good music.

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in front of the mirror  
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for your mind  
your mind...

so just lay back and  
kiss the one that is there  
because i'm never there  
not so sure i can be  
not so sure you'll let me

how can i be right  
when there is oothing you can be  
and nothing that you won't be  
you can be

what you feel today- doesn't matter  
doesn't matter  
something new is your way  
cut your head off throw it away

how can i be right  
when there is oothing you can be  
and nothing that you won't be  
nothing you won't

paint your lipstick on today  
you can't wipe away tomorrow  
wipe away tomorrow  
with your lips on me- i will stain  
i will stain  
i can't wipe away  
i can't lose your stain  
nothing left in me  
for me to change me to change  
i can't wipe away  
how can i be right...

HW: That's important.

HW: That show you guys played the other night in Chatham... I was saying to one of my friends that IGNITE were one of the best bands I've seen in New Jersey in the past 3 or 4 years, except for the CRO-MAGS. Nothing against you, they're great.

Z: Cool, we appreciate that.

HW: It's just very refreshing to hear a good hardcore band.

Z: There's a lot of bands out there, not to dis any of it, but many of them sound a lot alike. There's a lot of good bands though not too many are doing their own thing. We are not even doing our own thing. We are doing something that has already been done, basically, the style. It's just nobody is doing it right now.

HW: And that's why I'm so psyched to hear it.

Z: Not how we're doing it anyway. It's a breath of fresh air sometimes. Kids may have only heard this style of music on vinyl, not live.

HW: You can have your sticker, "Ex-UNITY", but seriously, how many people have even heard of UNITY?

Z: It's funny when people say, "Oh, he's so old school. He's 23!"

HW: I just want to see a good hardcore band and have fun at shows. People come down on you for that. Just between you, me and that lamppost, I can't stand these metal bands.

J: Zoli will agree with you on that one.

Z: Especially that... it sounds like bad Sunset Strip music. But they call it hardcore. I don't understand it. Maybe I'm getting older and don't understand, but it sure isn't... especially hate-core, it's not hardcore. I mean it's something positive. Hate-core, if it's hateful and has fucked-up lyrics, go hang out with your head-hanger friends. Don't play hardcore shows.

HW: Some people say it's not the music, it's the idea. I say it's both, maybe more towards the music. The music is what gets you interested in the idea. If somebody had great lyrics about straight edge, but was overly bad music, I wouldn't have listened to it.

J: There's some great bands out there though, I think SNAPCASE and EARTH CRISIS rule.

HW: Really?

J: Have you ever been on stage and watched them play?

HW: I've seen EARTH CRISIS once, I thought they sounded like PANTERA. SNAPCASE I've seen numerous times.

Z: I've never seen EARTH CRISIS. Only heard them.

HW: Their new album is absolutely frightening.

Z: The new one, I've heard horror stories about.

HW: It's frightening.

Z: I agree with the term PANTERA, but SNAPCASE... you just sit there on stage. They are great musicians.

HW: This is funny. When we interviewed SICK OF IT ALL they were like, "You don't like SNAPCASE?!" Sorry.

Z: Do you like BATTERY?

HW: I saw them once, I thought they were all right. I don't have their records, or should I say CD's. I like MOUTHPIECE.

Z: You know who's a good band? TEXAS IS THE REASON.

HW: You like TEXAS IS THE REASON?

Z: I don't know, I think there's lots of good bands, it's just a different style of hardcore.

HW: But people come down on you for trying to play the older style.

Z: There's a good band called STRENGTH. They sound good, like if Dubar really hit all the keys.

HW: Yeah, they're from around here, they put out their own CD.

Z: I know they are going to tour the East Coast.

HW: So I've got to ask you about "Man Against Man"

B: Joe wrote it.

HW: That's what I thought.

B: Joe wrote it and NO FOR AN ANSWER borrowed it from him. It was first a mid-80's song called "Better Man". I have the lyrics to it. Then Dan O' took the lyrics, I guess, and changed it. But Joe wrote the music for it.

HW: Now I'm totally out of questions. Is there anything else you want to add, get off your chest?

J: For myself, I listen to hardcore, period. That's it. I live the energy and aggression of hardcore. That's what I'm all about. I just love hardcore, I will 'til I die. It's all I play. If anybody's got a problem with it, fuck off.

HW: That's what I like to hear.

J: Yeah!

Z: I think it's time for people to start thinking politically. It's time to start hardcore being a political movement as well. You should start voting. If you're a vegan or a vegetarian... stuff like that is becoming very popular. You can help enlighten a lot parts of America to that type of lifestyle, because it's a good one. I really like it. What I'm trying to say is, don't just know the lyrics to songs, get out there and try to do something positive yourself.





# RECORD REVIEWS

O.K., here's the deal. You'll notice that there is a lot of different reviewers this time out. Still I would like more. If you would like to do reviews for **HARDWARE**, please get in touch. All labels are encouraged to send their material in, since we have more reviewers now the music will be given to those who might like or know about it more. Also, remember to send in those ads! See back page for rates and sizes. **THE CARRER ENDERS:** **DK**= Dave Koenig, **Brett**=Brett, **MG**= Mat Gard, **DK2**= Drew Katchen, **MW**= Marc Wiener, **NW**= Nathan Wilson, **FC**= Frank Cassidy

## A

### ACT OF FAITH "Gann" CD

These 7 new tracks are very similar to their previous release, dare I say I hear a **BEYOND**-ish influence. Mid-paced, not metal, decent 90 hardcore tunes. Worth your time. **-DK**

(Standfast Records P.O. Box 973 Lilburn, GA 30226)

### AFI "Answer That and Stay Fashionable" CD

Very speedy and uptempo punk ala **RANCID**. If you like them you'll definitely like this. Me? I guess its catchy but I get bored of the repetition quickly. Lp has two extra songs, believe it or not. **-DK**

(Wingnut Records Suite 59 1442A Walnut St. Berkeley, CA 94709)

### AFTERSHOCK 7"

None too exciting release which sounds very influenced by **INTEGRITY** and many of the chunky metal bands out there. Only two songs to judge by, but I really don't have any hope of thinking any different. **-DK**

(1124 Records P.O. Box 603051 Providence, RI 02906)

### AGAINST ALL HOPE "Dry Wall" 7"

**AGAINST ALL HOPE** have a distinctive cleanish hardcore sound that has a lot of melody, but without sacrificing power. The songs almost remind of **GB** in that sort of catchy punk hardcore way. The lyrics are a little on the generic side, but that doesn't take away from this at all. **-MG**

(New Direction Records P.O. Box 1413 Lockport, N.Y. 14095)

### ALL DAY/DAS KLOWN split 7"

To tell the truth, neither of these bands caught my ear. Either of these bands could have been on any of those old MRR comps. With the exception of a few bands on those records, most of these bands just blend into a hardcore lump. Fast music played by fat old men just doesn't do it for me. I don't know if it ever did. **-MG**

(Know Records, see ad)

### "ALL FOR ONE, ONE FOR ALL" compilation CD

Here's the latest from re-issue **MASTERS!!**, Grand Theft Audio. It's a benefit for Roger Miret (ex-A.F.), who recently broke his back at a show. This comp could be best described as if you asked someone with a good old record collection to make you a tape of cool bands you missed. This is what you would have probably received. 48 bands clocking in at 77 minutes!! Lots of good shit on this, bands like **B.G.K.**, **STALAG 13**, **RAW POWER**, **BEDLAM**, **LOCKJAW**. Some of these bands you never heard of and should seek them out. The fucking **WRECKS** have a track on this!! **AMERICA'S HARDCORE!!!** Fuck! Sound quality varies since some of the tracks are from live tapes and demos, but who the fuck cares! Throw this one in the CD changer with other comps on shuffle and have a ball. **-DK**

(Grand theft Audio, see ad)

### ANGER AND ENGLISH compilation double 7"

This one seems to have been out awhile, but I'll review it because the guy sent me a lot of records. Four bands here, **CAMPAIGN** (more of that "screaming" crap), **FACTORY** (I heard that Jason O'Toole was in this band with his brother, how I feel about him aside, judging by these tracks they weren't half bad), **MAN IS THE BASTARD** (Why? Why do people dig this band so much? They have always sucked hard.) and **SCAPEGRACE** (better tracks than on the 7" I reviewed this issue). Each band has the side of a 7" to work their craft on and a nice package to go along with it. Decent. **-DK**

(Framework P.O. Box 216 Port Jefferson Station N.Y. N.Y. 11776)

### ANTI-HEROES "Murder One" CD Ep

The Anti-Heroes have always been a band that has been under suspicion by people who don't know them.

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people always seem to think that they are racist. While I know this to be untrue, it isn't hard to see where it comes from: with songs on past records called "Porch Monkey" and "Seig Heil to Santa" and then with the cover of this record, which is a close up of a black man, brutally murdered. Anyway, the picture turns out to be of a man that the title track describes, which condemns three suburban white kids, who killed a bum one night out of boredom. The music on here is harder Oi, mixed with hardcore. The band has always been one of my favorites, and it's good to see that after a number of years that they still haven't lost their punch or power. -MG

(GMM Records P.O. Box 15234 Atlanta, GA 30333)

### ARCANE Demo

Real slow metal. Fans of **SNAPCASE**, etc may be interested in this. No lyrics, but there is a couple of real artsy photos on the cover. -Brett

(Ben 7 Parker Dr. Morris Plains, N.J. 07950)

### AUTUMN "Wire Hangers" 7"

Heavy, slow music behind sung personal lyrics (some might say emo...) Definitely not the worst band of this genre I've ever heard but there is so much of this out there already. -Brett

(\$3 to: Nevermore Records P.O. Box 4145 Trenton, N.J. 08610)

### AUTUMN LEAF DANCE "Learn What Is Taught" CD

While I really want to hear all those girl-fronted bands out there, not all of it is that fantastic. Here is some decent vocalizing backed by some really mediocre tunage. I didn't groove on it and found it boring by the third song. Oh well. -DK

(Conquer The World Records)



### BAD TRIP "Buzzy" LP

Well, it's not the atrocity or "college rock" that I have had heard from others. It's just I don't like it when old hardcore bands totally thrown away their roots and produce stuff like this. It sounds more like the pop rock sound that came out of England in the early part of the 1990's. Add a flashy video and these guys could be the next MTV buzz clip. -DK

(Wreckage Records)

### BARCODE "Eulogy" Demo

This really reminds me of **NATIVE NOD** and bands of that ilk. Really moody, slow then fast and chaotic, horse, screechy vocals (alternating female/male). Nice cover and fold-out lyrics sheet. -Brett

(\$2 to: BARCODE 901 E State Street Ithaca, N.Y. 14850)

### BATTALION OF SAINTS "Death R Us" CD

**B.O.S.** are THE best band to ever come out of San Diego, bar none. This CD contains the "Fighting Boys" EP and the "Second Coming" LP, both of which are raging, powerful early-punk/hardcore masterpieces.

which are really hard to find, especially "Fighting Boys". This CD also has two newly recorded songs with some dudes from the UK SUBS (because most of the original members are dead), and they aren't too bad either, staying true to form. I suggest everyone get this, or at least a tape of it. -Brett

(Taang! Records)

#### BLACK LIGHT RAINBOW 7"

I really don't know what to say about this record. Generic heavy, mid-tempo stuff that they could probably pass over us on the radio. It would fit right in with the mamba that is sweeping the nation these days, if you get my drift. -Brett

(Chrome Fusion P.O. Box 6235 Wilmington, De 19804)

#### BLANK EXPRESSION "Born to Skate" Ep

Well, this is one of those times that you really can judge a book by its cover. This Ep has a picture of zombie punks skating in a pool. The "A" in Blank is made into an anarchy symbol. To me, this says hardcore/punk with a definite '86 sound, like maybe LIFE SENTENCE. And after putting it on, I found I was right. The music is done really well, even though with songs like "Born to Skate" and "people Snuck", the lyrics aren't too complex. But fuck, who says you have to be a brain surgeon to write punk songs. -MG

(Bluntpunk Records P.O. Box 5657 Winter Park, FL 32792)

#### BLANKS 77/QUINCY PUNK split 7"

The Blanks crash out with two songs in their sloppy on-punk fashion. They seem to get better with everything I hear. Oh yeah, the second song by them is off their demo. The Quincy Punk play a faster punk hardcore style that seems right out of 1984, they cover a Screaming Weasel song too. I like both sides of this disc a lot. -MG

(Turkey Baster Records, see ad)

#### BLEED "Bully Complex" Ep

OK! The Incredible hulk sample scores some major points. This takes both of their split Eps and buries them in a twenty foot grave. Intense-blistering speed with dual vocals. Angry music for angry youth. Guitar blown angst and vocalized war. This stuff is very hot and should be played at high volumes to maximize the height on bedroom air-guitar jumps. Believe it. Believe Bleed. -DK2

(Soundtrack of Protest records)

#### Boston Hardcore '89-'91 CD Comp

I'm reasonably sure that this thing was supposed to come out a long time go. Unfortunately it was not worth the long wait. The best songs come from WRECKING CREW and ONLY LIVING WITNESS. The rest is pretty much blah. Where's SLAPSHOT anyway? I can't think of Boston '89-'91 without thinking SLAPSHOT. -Brett

(Taang! Records)

#### BRUTAL TRUTH "Machine Parts" 7"

Yes, these guys used to be on Earache, but got kicked off cos they wanted to put out 7"s on other smaller labels. well, here's a great fucking 7" with 5 noisecore anthems. Most people would consider these

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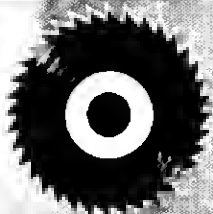
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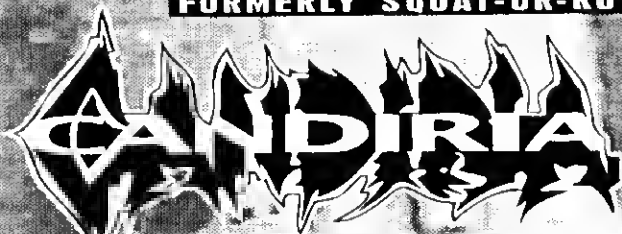


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guys to play death metal, but I must protest, it's pure grindcore with intelligent lyrics and a down to earth attitude. There are only 1000 pressed of this slab, so grab it up. -NW

(Deaf American #3 Bethel Church Rd Dillsburg, PA 17019)

## BREAKDOWN "Dissed And Dismissed" CD

If you told me back in the summer of '87 that the BREAKDOWN demo would be on CD, I would have laughed in your face. Sure enough, it's the digital age and BREAKDOWN is on CD though I'm not sure how legit this release is. This is the band that started the "N.Y.C. hard gny nusic". Many imitators followed, none better. Good that everybody will get to hear this after all these years, brings back a lot of memories of hanging out at the Pyramid. -DK

(Lost And Found records)

## BROTHERHOOD CD

One of the most under-rated S.F. bands to come out of the 80's, has been re-issued on CD. These guys were from Seattle and played some nice, fast old school, youth core. I'm glad to see it available again, cos it was hard to find and out of print on vinyl. -NW

(Crucial Response Records)

C

## CANDIRIA "Deep In The Mental" 7"

This seven inch is out on Devastating Soundworks, which was previously Squat Or Rot, so you know what you can expect. CANDIRIA play in a serious grindcore style, the kicker here though is that it's not formula stuff. Plenty of samples throughout, topped with some scary grind/crust vocals and a fucking great production. Metally but not metal. CANDIRIA stand out from the pack. I think Nate will love this one. -DK

(Devastating Soundworks, see ad)

## CAPITALISTCASUALITIES/SLIGHTSLAPPERS split 7"

Man, how many pieces of vinyl can C.C. put out? They seem to do it all at once. Cleaner sounding thrash-core than usual from these speed freaks. Check out the sound of that snare drum! Great social/political lyrics on these four new songs! SLIGHT SLAPPERS hail from Japan, and play some tight, rapid thrash that at times is indistinguishable. Eight flogging sons that never seem to decelerate. There are no lyrics for the S.S. side, I'm sure they are in Japanese though. -NW

(MCR Company 157 Kamiyama-Maizuru Kyoto 624 Japan)

## CAPITALIST CASULTIES/ULCER Split 7"

Well what can I say, C.C. play four thrashers that don't quit. I love the sound they get on that snare drum. Lyrics deal with the stupidity of society and some personal type things. One of the fastest straight-up U.C. bands around today. ULCER are back and Arons fucking pressed! He sounds like the Wicked Witch of the West, screaming about second hand smoke, standing alone, etc. Most of the lyrics are personal. Four songs with Ben (DROP DEAD) playing bass on them. Kind of reminds me of IGNITION! (Yeah right!) -NW

(Six Weeks Records 2262 Knolls Hill Cr. Santa Rosa, CA 95405)



### CATTLEPRESS 7"

Another decent release from this label. The best way for me to describe this would be if any of the Gravity bands had a million dollar production. Those kind of vocals though this is real heavy and fast. Probably with time this one will grow on me. -DK

(Devastating Soundworks, see ad)

### CAUSE FOR ALARM/WARZONE Split 10"

CFA are back with four new songs that totally kick ass just like their 7" did way back in '83. The new songs are a bit longer, but not too much slower. Time has not hampered this band, they still play fast NYHC, with some pretty intelligent, thoughtful lyrics to back the whole thing up. After the last WARZONE effort I didn't expect much, but with the exception of the supped up Oil number their songs aren't too bad. It's no "Don't Forget the Struggle...", but it's not like their third album either (thank God). They stay true to the old WARZONE form, fast with mosh parts. On red vinyl - Brett

(Victory Records)

### CHELSEA'S GONE UNDER CD

There's no reason...make that ABSOLUTELY NO REASON this CD should have been released! Utter crap. I can't even be nice about it. Three tracks, the first two are mere seconds of classical music and someone playing a piano, then we get our ears blasted off with 8 minutes of noise crap. A "concept" right down to the paper bag this comes in. This band should be beaten after their shows? -DK

(Chelsea's Gone Under 609 Hawthorn Royal Oak, MI 48067)

### CHISEL "8 A.M. All Day" promo cass

Well, I guess last years favorite record will have an encore. This is the new disc from CHISEL, who kicked everyone's ass last year with their 8 song 12". Well, here Gem has 12 new songs and they are great. Its more of the same JAM/Mod influenced rock and roll. The sound seems slightly more stripped down, which seems to work quite well. Now if we could only get them to play around here more often. -MG

(Gem BLANDsten Records)

### COMMON BOND Demo

Pretty decent hardcore by this Ohio band. Lots of tempo changes from fast, classic hardcore to slow and heavy. The recording is a little heavy in the vocal area, but it's an overall good job. I think with a good recording and some more practice these guys could probably put out a pretty good 7". -Brett

(\$2 to: Matt Jauch 7950 Mentor Ave Apt. G8 Mentor, Ohio 44060)

### CONNIPTION 7"

Fucking grind dude! Grind 'til you drop! As you can probably already tell, this is a grind record. Another really tired genre of music. Won't miss much here. Nice cover art though -DK

Fans of Death Metal/crust should get a good kick out of this, totally grinding H.C. that mashes through the an. Seven very negative songs, that last only long enough to get you hooked. The vocal style is very low end burpy, while the lyrical content is mostly social and

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decent, it at the same time is very dark, gloomy and negative. I must admit I like this shit. Very raw! -NW

(Framework P.O. Box 216 Port Jefferson Station N.Y 11776)

**CONVERGE** "Unloved and Weeded Out" Ep

Picking up this record I was going in blind. Converse played in South Carolina (where I live) but I didn't get a chance to see them. I heard many good things about their live intensity and emotion. I think I expected the typical slow metal stuff. Well, it's pretty metallic, but the catch is that these guys can pack one of the speediest punches around. The final song is a lengthy number that spans the whole side, but it's has enough changes to be three. Damn good. -DK2

(Heliotrope 20 Gerald Rd. #2 Brighton, MA 02135)

**COUNTERBLAST** "Prospects" 7" Ep

This blows me away! From the ashes of one of Sweden's best H.C. bands ever, G-ANX comes COUNTERBLAST. These guys sound very similar in the vocal and guitar departments to G-ANX. Cool twisted intros, with intricate guitar parts, almost gives this a NEUROSIS feel. This is a must for G-ANX fans. -NW

(Skuld Records/Malmsheuer Str 14/71272 Renninggen GERMANY)

**C.R.** 7" Ep

When's the last time you heard 10 songs on one Ep? not in a long time, I'll warrant you that. Straight off of Shaolin Island comes CR; and they come fast and hard. This band plays fast and heavy power-core ala INFEST and SIEGE. But unlike so many of the Slap-A-Infest clones of the last few years, C.R. can pull off what they can do. Fast, intelligent punk rock. I don't need to say anymore. -MG

(Reservoir Records)

**THE CREEPERS** "Blam! Ten Minutes Of Trouble For The Man" 7"

Loud and growling punk out of Minneapolis. Supposedly, these guys are the shit up there (see last issue's scene report). It's O.K. I guess, more for the ABC No Rio crowd though. -DK

Holy shit, wotta fucking band. These guys blast out with a fuzzy wall of punk that doesn't let you off the mat, not even to breathe. How can you describe this? An American LEATHERFACE? Pop-core on speed? I'm not sure, but I am sure of this: this disc fucking rocks. Get it or its your funeral. -MG

(Cerebellum Records P.O. Box 40308 St. Paul MN 55104)

**"CRY NOW, CRY LATER"** 3 x 7" comp.

Anyone into noisy, hardcore or grind will want to pick this up. How can you go wrong with M.I.T.B., AGATHOCLES, SUPPRESSION, CAVITY, LACK OF INTEREST plus a lot more on one release. The production is way great, but beware, this is very noisy and for fans of noisecore only! -NW

(Pessimiser P.O. Box 4452 Inglewood, CA 90309)

## CULTURE CD

Here's one for the big pants crowd. Heavy mosh "Chunka-Chunka" metal core. Fans of this style will love this to death, but really...hasn't this style been done to death? -DK

(Conquer The World Records)



## DAMNATION a.d. "No More Dreams Of Happy Endings" CD

After the second listen, I decided that this one's a keeper. While the vocals sometimes follow the trend of "Scream your lungs out...", the music is really heavy and noisy. Somehow, it keeps some sort of it's own identity. The track "Funeral March" should have been left off. It really breaks up the momentum of the CD. Pretty damn decent, if I should say so myself. -DK

This is the final stop in the latest trio of the Jade Tree catalog. First, the obvious must be stated: the music is metal as hell and there is no way around it. These guys also get away with a good size of filler in their songs too, making me wonder if an LP was absolutely necessary. The positive side is that his voice is burly two times over, but I just can't get into it. Some of the lyrics are really cool, but if I want metal I won't look to the hardcore scene to get it. Not my bag of tea. -DK2

(Jade Tree, see ad)

## DEAD AND GONE "T.V. Baby" LP

As is unfortunately the case with most bands their album does not stand up to their demo or even their 7". A couple of the songs remind me of early NEUROSIS or ECONOCHRIST, but most of the songs are too slow, experimental and weird for my taste. -Brett

(Prank Records, see ad)

## DEAD END CRUISERS 7"

The Dead End Cruisers work with a brand of P-rock that doesn't surface all too often. They play in a similar vein to NAKED RAYGUN, with lots of "Whoa-ooohs" mixed in. They also include some street punk and reggae influences as well. They sound a little sloppy on this recording, but since it's a debut, I think they will tighten up with time. -MG

(Up Yours Records P.O. Box 650050 Austin, TX 78765)

## DEAD END KIDS "Punk in Public" EP

Lots of "Dead End" bands this month. Anyway, the Dead End Kids play a pretty simple punk rock and roll that could be compared to a mix between late '70s UK punk and early '80s CA/HC (maybe ADOLESCENTS or SOCIAL D?). This band may have some potential, but nothing here really grabs me to any degree. -MG

(Bluntpunk Records)

## DEAD FUCKING LAST "Proud To Be" CD

While it is on Epitaph and it's very generic '82 style hardcore, I tend to like this disc of 20 songs. Fast and furious, they got the lo-fi live in the studio down pat.

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Just listen to that bass! I guess I'd have to say it's right up my alley -DK

(Epitaph Records)

### DEADGUY "Fixation On A Co-Worker" CD

Now haven't we all have had that at least once in our lives? Well, by now everyone knows that DEADGUY has a totally new line-up after Tim and Keith split. This is the final recording of that past line-up, which on all counts very good and better than the previous seven-inches. Powerful and heavy, this one keeps you coming back for more. The only thing that bugs me is that Tim went a little crazy with the layout. If the new line-up doesn't pan out, at least I'll know there is something to document this band that is solid. -DK

(Victory Records)

### DEVOID OF FAITH "The 10"

Any band that does a cover of RAW POWER's "State Oppression" can do no wrong in my book...but really, I have been following DEVOID OF FAITH's career from the very beginning and I only have good words for them. Thrash-core to the max, relentless in it's devilry. Jim's vocals are very crusty. Like I said, cap it off with a cover of "State Oppression" (which I might add is the LAST song on the record.) and you can't fucking miss with this record. Buy it! -DK

(Anomie Records from Germany, but look for it distributed in the U.S.)

### DICK CIRCUS 7"

Another limited release by It's Alive! Records. This one has a more poppy than Nardcore feel to it. Sounds more like TILT than ILL REPUTE. -Brett

(It's Alive! Records)

### DILLINGER FOUR "Higher Aspirations Tempered And Dismantled" 7" 7"

Well, out of all the Minneapolis records I received this time out, this one is the best of the lot. Faster punk type stuff, well-played and recorded. Good to put on from time to time. -DK

POW, here comes another awesome MPLS area band. DILLINGER FOUR have a faster punk rock sound with a harder, yet poppy edge. Believe it or not, it comes together in such a way that will have you singing along, long before you look at a lyric sheet. Layered vocals put this one over the edge. These days punk is rarely played so well and with so much force. -MG

(Cerebellum Records)

### DING 1p

What we have here is some fast noisy hardcore from the minds that brought chumpire zine and the band OX. The music is fast and chaotic. A lot of the time I got the feeling I was listening to Merel but with John Jersey (HellNo) on vocals. The lyrics are odd and personal, but not to the level of obscurity, the cover and lyric sheet are pretty minimalist as well. -MG

(Chumpire Records P.O. Box 680 Conneaut Lake, PA 16316-0680)

## record reviews

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#### DISFUSE/POWER OF IDEA split 7"

This is pretty comical. **DISFUSE** is 3/4 of **DROP DEAD**, playing different instruments Brian sings and plays guitar. As you can probably guess they sound a lot like Confuse and Discharge mixed with some Swedish noisecore. Six songs on this side, one is a cover song (Crow). The Power Of Idea stuff is fucking great on this split. These guys are from Japan and play thrashy punk. There are 4 songs, one is a **DROP DEAD** cover! All you collector scum better grab this up, there are only 300 made. This is no joke! Sorry Brian for the disclosing the secret identity of **DISFUSE**, but the kids deserve to know! -NW

(Japancore P.O. Box 8511 Warwick, RI 02888)

#### DOUGHNUTS "The Age Of The Circle" CD

Jesus, I thought they were bad live when they played here this past summer. That's just the tip of the iceberg. I barely made it through the entire CD (and it's sort of short to begin with). Just another crap metal record. Sad to say, but if it wasn't on Victory, nobody would pay attention to it. I did like the demo they made, though I guess it's all downhill from there on in. -DK

(Victory Records)

#### DRAIN BRAMAGED/DAS KLOWN split 7"

Drain Bramaged play characteristically California hardcore: fast, punchy and ultimately forgettable. And hasn't this name been used a million times before? Das Klow'n open with a **FEAR** cover ("Welcome to the Dustward") and do it pretty well, their other two songs are pretty straight forward CA punk/H.C. Fast, punchy and ultimately forgettable. -MG

(Know Records, see ad)

#### DRIFT Ep

Well, first off, I have to say that this band went a little all out (or should I say out; they are Canadian) with the artiness of this cover. Arty paper + arty prints = arty band. Anyway, the band seems to have taken classes at the Rorschach and Born Against School of P-Rock, 'cuz that's the feeling I get here. Unfortunately, the production sounds pretty weak, so while I can tell there is power here, it seems lost. -MG

(The Great American Steak Religion 5 Arlington Ave  
Ottawa, Ont. K2O 1C1 CANADA)

#### DROWNING ROOM "When Nothing Remains" Demo

Six really heavy and slow songs with equally heavy and gruff vocals and lyrics about relationships, betrayal, etc. I guess this is sort of comparable to **SNAPCASE** or **CHOKELHOLD**, although I am no expert in this field. Vary well put together lay-out with lyrics. -Brett

(Karl Krebs 15 Gabriella Rd. Wappingers Falls, NY 12590)

E

#### EDGAR/TETSUO split 7"

I swear this is the same band playing on both sides. The "screaming your lungs out, fall on the floor" style of music is really getting tired. Few bands can do it

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well, these bands can't. Comes with patches and stuff. -DK

(Mountain P.O. Box 1172 Huntington, N.Y. 11743-0656)

### EMBRYO RECORDS comp 7"

OK, there is three bands here, each which embody the need to experiment with old punk formats. **AN INGENIOUS DEVICE** would seem to consist of about 10 people all doing different, weird things, all at the same time. The songs come and go in short bursts, giving a **MAN IS THE BASTARD** feel in form, if not in sound. **HIROSHIMA 22** are fast and powerful, not unlike some of the stuff that Slap A Ham puts out. The songs are fast and the vocals seem really distorted, there is definitely a **MTB** thing going on here. This is actually my first taste of **TASTE OF FEAR**, the band Darryl K formed after **CITIZEN'S ARREST** went their separate ways. Honestly, I think his vocal talents are wasted on deep **DOOM**-esque music like this. Oh, and this record is packaged in what appears to be Naugahyde. It IS tougher than leather. -MG

(Embryo Records 5 Bay 17th St Brooklyn, N.Y. 11214)

### THE END OF THE CENTURY PARTY 7"

Brutal, grinding speed, that sometimes reminds me of **YOUTH OF TODAY** (fast parts and mosh build-ups) and **SPAZZ**. The production is raw. These guys are from Florida, but they have a European type sound that will leave you on the floor. -NW

(Valrico Records P.O. Box 177 Valrico, FL 33594)

### ENEMY SOIL "Causalities Of Progress" 7" Ep

Holy shit, now I know what **DROP DEAD** would sound like with a drum machine. Total blasts of speed that leave you needing more. Cool political lyrics from this Virginia band. -NW

(Relapse Records)

### ENVY 7"

What we have here is S&I hardcore done '95 style, which means **MOUThPIECE/STRIFE** style, which means boring. Thrashy youth core, with shouted back-ups. The production here is really bad, so it's hard to listen to. Ultimately forgettable. -MG

(New Direction Records)

### EURICH Ep

Boy, I haven't realized how much has been coming out of S.C. these days. Good records! Eurich is another example. Super sonic speed blasts a-la **MOHINDER** wrapped in short melodic spurts. Don't let the modern-emo-silkscreening deal sucker you into thinking this is some quiet-whiny record, this will kick your ass five times over. Hard fucking speedcore. -DK2

(Fragile records P.O. Box 442 Ladson, SC 29456)

### EXCESSIVE FORCE "In Your Blood" CD

Fairly standard mosh metal straight-edge. If originality is what you are looking for, look elsewhere. However, **EXCESSIVE FORCE** play the **INTLGRITY**-styled hardcore well, so if you like the genre, it's worth checking out. -MW

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# F

## FACE VALUE "Choices" CD

In all honesty, this CD has got to be the cheesiest stuff I have heard in a long time. Sounds a lot like those bad post-core demos that came out in the late '80s. Worse than that, it sounds like a demo! Well, there's a market for this so it should sell like hotcakes. -DK

(We Bite America P.O. Box 10172 Chicago, IL 60610-0172)

## FALLING FORWARD/METROSCHIFTER "Acoustic" split 7"

First off, I have to say that "Hardcore Unplugged" is a complete waste as far as I'm concerned, the message may still be there, but the music doesn't have the power to fuel a toy car. Actually, as far as acoustic rock goes, neither band is too shabby, it's just the concept that gets my goat. -MG

(Initial Records)

## FAR SIDE Ep

Farside seem to be local favorites in New Brunswick, and there is no mystery why. They are a great band. This record is a good representation of the live act: they have a distinctive melodic hardcore sound that really has no equal: the four songs here are poppy and catchy, yet driving and powerful at the same time. Also the cover and the lyric sheet are really neat: they went to the Sears family pictures studio to take the front picture and it's a real trip. The CD and cass version come with 2 extra songs, which is also great (but they are acoustic, so I'm not TOO thrilled!) -MG

(Revelation Records)

## FEAR, PERSUASION, VIOLENCE, OBEDIENCE 4 way double 10" compilation

What a great fucking comp with CAPITALIST CASUALTIES, WARPATH, MASSKONTROL and CRIPPLE BASTARDS. I love three of the four sides, the side I don't like is the CRIPPLE BASTARDS from Florida. It's a live recording that does nothing for me. The other three bands are at equal greatness, playing fast distinctive hardcore. MASSKONTROLL play a very Dis-charge influenced punk, while the CAP. CAS. just thrash away at some songs I've never heard by them. This I'm sure is pretty hard to find, but is well worth the aggravation. -NW

(Wiggy Records)

## FIVE BY NINE "It's Groovy" 7"

This band hailing from Florida, actually has a sound that would seem more at home in the Mid-West, like in Chicago. They play fast up-beat hardcore punk with lots of whoa-whoa's as background vocals. This band is catchy as hell, my only complaint is a lack of a lyric sheet, which keeps you from knowing anything about this band. -MG

(Backspin Records)

## FLATUS "Talk Show Hero" 7" Ep

Neat. After years of hard work, Flatus are really coming into their own, in terms of sound, style and feel. This three piece, hailing from somewhere in the boonies of Northern New Jersey play a combination of Bar and

Street punk with added bits of pop-rock. Often playing to the leadaelic crowd of Nth N.J., they haven't really ever gotten much attention, but hopefully that will soon change. Four strong tracks (One being a bonus W/10 cover). Definitely worth a listen or four. -MG

(Flatins, see ad)

## FLOORPUNCH demo

It was inevitable that this was going to happen. What do you get when a bunch of guys start a band with the sole purpose of having a good time and just play the style they like best? A pretty damn good tape. If you like "'88 style" straight-edge hardcore, then you better get your wallets out! Eight songs that sound like YOUTH OF TODAY\* with Mike Judge singing. All originals, no covers (which their live set is filled with). Hear why after only two shows people are up in arms over them. Eh, just get it, O.K.? -DK

(\$4.00 to: Brett Beach 467 Valley St Apt 7D Maplewood, N.J. 07040)

## FORWARD DEFENSE Demo '95

This band is from Australia and they are not half bad. It actually sounds a lot like the EXPLOITED. The NIHLISTICS and many different styles of punk all rolled into one. I was really surprised at this one. Sound quality is great. Hope they get a record out because they deserve to be heard. -DK

(\$4.00 ppd (?) to: Forward Defence P.O. Box 831 Canberra City ACT 2601 AUSTRALIA)

## FRAGMENT Ep

In my opinion, the most overlooked Ep to come out of S.C.. This definitely deserves to be in your collection. Metallic hardcore with plenty of hooks and catch. Intense throat shredding vocals very much reminiscent of Rorschach (circa-"Protestant"). The lyrics are very dark and emotional. Anyone having a shit filled day can relate to them. The music is pretty complex stuff: plenty of speed, plenty of changes: it's truly a shame that more people haven't heard this. -DK2

(Deedlit P.O. Box 2371 Irmo, S.C. 29063)

# G

## GLUE GUN "The Scene Is Not For Sale" CD

Actually, this one is not too bad. I expected the worst and while I'm not sure if I dig it totally, I sort of groove on it. That's probably because it's a fast hardcore record, good vocals and some solid guitar work. Better than most of the stuff we got in this batch. Worth a listen to see if you like it. -DK

(Fearless Records 13772 Goldenwest Street #545 Westminster, CA 92683)

## GOLGATHA/LUZIFER'S MOB split 1 p

This one kicks ass! First, LUZIFER'S MOB play a pretty good grindecore, basic but definitely one of the best in that kind. If you like grindecore, you'll love LUZIFER'S MOB, for sure! On the other side there's GOLGATHA and let me tell you they're awesome! Pretty metal, not that fast, but so powerful, big, big sound quality... it might remind me of DOWNCAST but I'm not too sure. Anyway, they rule! Both band are/were from Germany. Check this one out now. -OL

(Spring/X-Mist release Spring Records Ruthansstr 13A, 69126 Heidenburg GERMANY)

## GRIEF/SUPPRESSION split 7"

A very diverse split here. GRIEF really slag along playing the slowest, doomcore song one might be able to stomach: the lyrics are typical of GRIEF, and have to do with self-pity, self-hate, etc.. SUPPRESSION on the other hand take a stab at sounding a little too much like MITB, ripping through at least 4 songs, at speed sometimes only traveled by INFEST. CROSSED OUT...A great split that keeps me wanting more. -NW

(Bovine Records P.O. Box 2134 Madison, WI 53701)

## GUILT "Bardstovn Ugly Box" CD

A lot of people like to label Guilt as a Neurosis rip-off band. This is neither fair nor accurate. While the influence is definitely there, the resulting music and message seem to explore totally original territory. Guilt as a band mix many styles, including hardcore, heavy metal and even a little industrial. The transition between all three styles flows quite well and has a tendency to draw one in. The lyrics are strange and personal, but not to the point where one cannot relate. The cover and artwork, which are very odd and turbulent, make an excellent outside for the chaos that lies within. -MG

(Victory Records)

# H

## HAL AL SHE DAD/INKWELL split 7"

HAL AL SHEDAD have a real weird feel to them. The guitar parts seem really repetitive and the vocals seem almost out of place. The band seems to like to use a lot of two dollar words, which really made me lose a lot of interest in them. INKWELL start out a lot faster and play a hardcore akin to COPOUT and maybe FACE DOWN, they are definitely the more interesting band here. -MG

(Lunchbox Records P.O. Box 55361 Atlanta, GA 30308)

## HATCHET FACE "Vol 2" 1 p

Oh boy! A good record has crossed my path! This is just pure and simply blazing hardcore which never lets up. Taking cues from more current bands like DROP DEAD and oldies like...well, too many to list. (They cover "I Don't Belong" by Jerry's Kids) I don't even want you to waste any more time reading this. Buy it! -DK

(Figure Four Records 35 Ehab Latham Way 11 Bridgewater, MA 02333)

## HELL NO "Adios Armageddon" 1 p

Geez. There's no four ways about this. This is a really great record. It's taken years, but Hell No have finally meshed into a powerful musical unit. This is the bands second 12" (again with 8 songs) and its their best effort to date. They play powerful punk/hardcore with intricate guitars taking a center stage. John's vocals seem more in place with the music here, which has always kept Hell No from really meshing. If you like the hardcore made by ex-ABC degenerates, this will definitely please. -MG

(Reservoir Records P.O. Box 790366 Middle Village, N.Y. 11379-0366)

# record reviews

### HOGAN'S HEROES "Uncle Ben" 7"

Well, I have never been the biggest fan of HH, though this 7" is full of good tracks, four in all. They still play fast and have a real good production to compliment their sound. They even recorded a cover of **DAG NASTY's** "Values Here". This one is a good bet, fans of the band will not be disappointed. On sand colored vinyl and limited to 500 copies, so you better look out for it. -DK

(MoFo Records, see ad)

### HOGAN'S HEROES "Three Fists And A Mouthful" CD

The latest has HH playing their tried and true brand of hardcore, which will definitely please alot of fans. They are starting to grow on me a little. Give this one a chance. -DK

(New Red Archives)

### HOLESLOT CD

As much as I love **HOLESLOT**, I have (unfortunately) an indifference to the new stuff on this CD. It just seems to lack the punch of the previous work (which is also included on the CD). It's not totally bad because I still dig it. The two covers, "Black Cross" by **45 GRAVE** and "Red Tape" by **THE CIRCLE JERKS** are really the best covers I've heard in a long time. Shame this band is no longer, they really could have made it. Thanks for the memories guys! -DK

(Glue Records/Reservoir Records)

### HOME 33 "Paintover/Robot And Toy" 7"

It is very possible that this is a sampler for an upcoming LP, I am not sure. Judging by these two tracks, **HOME 33** sound like the members like hardcore somewhat because they let it show in their music. It's heavy and sort of fast, no metal crap at all. I think I would want to hear more before dropping the ax. -DK

(Another Planet Records)

### HOME 33 "Jody's Coterie" CD

I have been listening to this one while doing reviews and can't really get a handle on it. Sort of middle of the road for my tastes. Something like a chunka-chunka chords with a little rock mixed in. I'm not to good describing it, but they are doing their own thing not fitting into categories. Oh well, I tried. -DK

(Another Planet Records)

### 11100's "Distort Cleveland" 7"

If you like spiked crust punk this one is for you. Five songs, one about drugs and four about fucking shit up. -Brett

(Burrito Records P.O. Box 304 Brandon, FL 33509-3204)

### H2O 7"

H2O, hailing from NYC, came upon the scene highly recommended and full of hype. Despite this (or maybe because of this) I just kept missing them again and again. So this is the first time I've heard them. First off, there's only two songs here, so it's hard to get a real feel for the band's sound. Anyway, I expected them to be a lot harder, so I was surprised by a very popish melodic style of hardcore, almost in the vein of Youth Brigade and other SoCal ilk. Again, this record is really short, so

I was hard pressed for any positive or negative emotion. -MG

(Equal Vision Records 111 W. 24th St. 6th Fl N.Y., N.Y. 10011-1912)

### THE HUMBERS "Live Forever or Die Trying" CD

A lot of people have a lot to say about Epitaph these days. But a release like this speaks much about their integrity. Here is a band that won't sell a lot of units but what they do is make great punk rock. By punk here we're going to the '70s roots of the word, meaning loud sloppy rock and roll sung in a snotty manner about odd and somewhat offensive. This is it kids, the real thing. -MG

(Epitaph Records)

## I

### IGNITE "Call On My Brothers" CD

OK, there has been a lot of confusion about this band's releases. If I knew the entire "In My Time" 7" was on here, I wouldn't have picked it up. There is another CD on East And Fourth which is something, totally different. Anyway, you must pick this CD or LP up now if you don't already have it. **IGNITE** are Brett and mine's band-of-the-year and are worthy of support. A band who hasn't forgotten how to do it. -DK

(Conversion Records)

### IMPETUS INTER 7"

Another band I heard were all the shit, but what the hell? Boring "We heard it all before" screaming your lungs out I wish we were on Gravity music. Pretty disposable record, I'd say. -DK

This is the second EP by the MPLS unit, **IMPETUS INTER**. I haven't heard their first record, but I have seen them live, so they aren't completely new to me. Anyhow, it would seem that this band hails from the new school of American hardcore. And from the looks of it, they spent a good deal of hours in "Rorschach 101". They continue driving guitars and drums with mid speed screamed vocals. They top off the package with more guitars, only this time of a more intricate style. The result is very moving. The only problem is a lack of lyrics. And oh yeah, MPLS scenester David Hake is the vocalist of this band, but I'll leave it up to you whether that's a plus or a minus. -MG

(Available from (but not on) Bloodlink Records P.O. Box 252 New Gretna, N.J. 08224)

### IN/HUMANITY "Gets Killed By Robots"

Almost five years after their birth and several releases later, this band is finally getting the attention they deserve. Their latest release is the most brutal nail in their cryptic coffin. This is simply fast, chaotic hardcore with lots of noise and sludge thrown in for good measure. Chris's voice is very powerful and **ALMOST** sounds similar to early HR. Order this and maybe you'll get the booger lyric sheet. -DK2

(New Clear Days 919 Sumter St. Columbia, SC 29201)

### INQUISITION/KILARA split 7"

I've heard Inquisition before and I really think they are kinda neat. They have a punk feel with driving drums and bass, with the guitars and vocals providing real melody. It's hard, yet catchy and doesn't seem at

odds with it's respective styles. Kilara I've never heard of. They are heavier, but more with the vocals than the rhythm section. They almost remind me of Sheer Terror at points. Definitely the weaker side of the split. -MG

(Pop a Wheelie! Records P.O. Box 637 Gulf Breeze, FL 32561)

### INTO ANOTHER "Seemless" CD

Another solid release from **INTO ANOTHER**. I've heard many people say that "Ignatius" lacked. The power of **INTO ANOTHER's** live set, and while I enjoy the album, I still have to agree. "Seemless" regains the power in the guitar sound and loses the overtly emotive edge on Richie's vocals. While it won't win you over if you could never stand their prog rock/HxC mixture, it's sure to please fans, especially those who were disappointed with "Ignatius" mellow sound. -MW

(Revelation Records)

### I SPY "Revenge of the Little Spies" 10"

I Spy have been around for a while. I gather, I've seen them on comps and splits, but never actually heard them. They are actually good. The music is fast and biting hardcore punk, with simple chords and beats. The vocals switch between singing and screaming. The lyrics are centered heavily in politics, specifically against sexism, racism and fascism. Great record, but as a 10" 45, it's over before you blink. -MG

(Recess Records)

## J

### JAWBREAKER "Dear You" CD

This is awful. A band with a history of great releases signs to a major and releases this piece of crap. Blake doesn't sound like Blake, the songs are bland and the overall result comes off as a boring attempt to enter the mainstream. Last you think I'm slugging this because it's on DGC, I'll tell you that I ran to the record store the day this came out, excited about a new **JAWBREAKER** release. I could have overlooked the loss of integrity inherent in **JAWBREAKER** signing, but I can't overlook the bad music on this disc. -MW

(DGC)

### JUNE OF 44 "Engine Takes To The Water" CD

Members of Hoover, Rodan and Codeine take us on strange sea voyage. Interesting music that is at times sparse and mellow and at times intense. It brings to mind the current post-punk sound found in Dischord bands and bands such as Lincoln, but with a lot of stranger parts and odd, often spoken, sort of vocals. Somehow it comes together for an interesting album that works. -MW

(Quarterstick Records)

## K

### KAMIKAZE ATTACKED AMERICA/YANKEE BOMBED... CD compilation

I've been waiting for this to come out for months, it represents the 50th Anniversary of the Hiroshima bombing. Half the bands on this comp are Japanese and the other half are American. Bands like



**SUPPRESSION (VA), FINAL WARNING (NYC), C.F.D.L. (Japan), SPAZZ (CA), MANKIND (CT), INSANE YOUTH (Japan), MONSTER X (NY), OTTAWA (MI), DISCLOSE (Japan), MASSKONTROL (OR), BALZAC (Japan)** plus many more. The stand outs for me were **INSANE YOUTH** and a band from Georgia called **QUADILIACHA**. The packaging is great, it comes with a lyric book. In the USA you can order it through: **-NW**

(Sound Pollution P.O. Box 17742 Convington, KY 41017)

#### **KILL HOLIDAY** "Monitor Dependence" CD

I seem to get this one in my pile for every time that I review for. And every time I'm forced to listen to it, I like it a little more. Its not great, but pans definitely grow on you. The music is slow to mid paced hardcore with a somewhat satish melodic guitar sound, the vocals have shades of Mark Ryan/Supertouch, but don't ever hit his range and power. Not a terribly exciting first release, but I'd still be open to hearing more. **-MG**

(New Age Records P.O. Box 5213 Huntington Beach, CA 92615)

#### **KILLING TIME** "Brightside" CD

Back when I was in high school and the **RAW DEAL** demo first came out I listened to it on my walkman while I was on my way to school almost every morning. **RAW DEAL** were one of my favorite bands, and that demo is one of the three best to ever come out of NYC, in my not so humble opinion. The "Brightside" album is a slight step down, although the remix does help. It is just a bit too polished, but after not listening to it in a number of years I must say it has stood the test of time pretty well. I still can't stomach those solos in "New Release" which is one of the greatest hardcore songs ever written. I remember getting a slight concussion at the Anthrax while they were playing that song. I bashed my head on the edge of the stage (ouch!). Unfortunately there is one bad apple in every bunch and this one is the songs from "Happy Hour", which sound like a strange mix between **KISS** and **IRON MAIDEN**, two great bands, but not **RAW DEAL**. Apparently a lot of people still like the demo because I have taped it for a lot of people over the years, so pick this CD up and leave me alone. **-Brett**

(Victory Records)

#### **THE KINDRED** "Barn Up The Town" CD

This band, hailing from what I gather to be San Jose has a real clean bar punk sound. Mix a bit Swinging Utters and some of the Headache type bands (Wretched Ones, Flatus) and you have a good picture of this disc. Unfortunately, this band pulls this style off with neither the catchiness or the energy of the aforementioned bands. Also, the packaging lacks a lot as well. **-MG**

(GI Productions, see ad)

**L**

#### **THE LARRY BRRRDS** 7"

This I like. A lot. It seems super fast, but is actually really poppy at the same time. Kind of like a **WESTON** with the speed too fast. The music has a real jangly quality that keeps the interest going throughout. Next packaging too. **-MG**

(Rhetoric Records, see ad)

#### **LEATHERFACE** "Cherry Knowle" CD

This best described as decent punk/hardcore but with nothing to really make it click. Just kinda goes by without bothering to pick you up. **-DK**

(Blitzare Records, available through Geil)

#### **LEEWAY** "Open Mouth Kiss" CD

Leeway's latest is an uneven package. Diehards will enjoy the five or six subd tracks that have decidedly more power than anything off the lackluster previous "Adult Crash", but still can't compare to anything off Leeway's first two classic releases. However, those who aren't fans will have a hard time forgiving the remaining clinkers they'll have to muddle through, including two unnecessary instrumentals. Friends keep telling me to give up on old bands who've lost it, but I keep trying... **-MW**

(Pierce Records, a division of Futurist)

#### **LIFETIME** "Hello Bastards" CD

Amazing. **LIFETIME** keep getting better. This album maintains the melodic sound that is **LIFETIME**'s trademark, but picks up the pace and adds a rougher edge to the mixture. The sound comes across as more punk and more HC at the same time. But let's not over analyze, this is a great album that keeps finding its way back to my CD player. Fans will surely enjoy it and new listeners may be attracted as well. **-MW**

The talent of these musicians has never ceased to amaze me over the years. With a second LP under belt, Lifetime pushes into new territory. While maintaining their speed and aggression, Ari incorporates a poppier feel into his voice this time around. It's in the same style as "Timothy", but with a few more changes. The key that makes this band great is their speed-melody formula. **-DK2**

(Jade Tree Records)

## The Record That Everybody Wanted To Review!!

#### **LOS CRUDOS/SPITBOY** split LP

This long-talked about record is finally out with two of our past interviewees. First off, the packaging sucks! I ripped it just trying to get it open. Really uncool. **LOS CRUDOS** still kick major ass on all these tracks. Can this band do anything wrong? On vinyl, no. **SPITBOY** sound here similar to the recent 7" but head out for new territory on this split. Still heavy, though lots of changes-up and weird noise throughout out. It's pretty decent. This record is going to sell by the truckload and deservedly so. Oh did I mention there's an insert? **-DK**

To start this off, I've never been a Spitboy fan, so my comments on them aren't worth too much. It all sound the same and I can't dig the vocals. As for Los Crudos they kick out the speed and intensity that made them a household name. Martin's vocals are blistering as ever. No matter what language he speaks in, his anger and emotion is crystal clear. Some of the songs lack the catch that their past records have, but overall they still kick ass. **-DK2**

**LOS CRUDOS** fills (overflows) that space in my musical tastes for old style thrash. Singing in Spanish makes thrash even better. Lyrics are contained bilingually in their side of the included booklet. One of the few bands that stays in contact with politics. The

other side of this sincere vinyl/booklet is championed by **SPITBOY**. This outing takes them to a basement in Chicago with new bass player Nikki on board. A definite progression, both lyrically and musically. Adrienne's singing voice is becoming more and more distinctive and the music takes on that strong wonderful-noisy-riff-type of thing, especially with their guitar sound. Each member designed her own pages in the booklet as usual. All wrapped inside original cardboard packaging, this delivers what you need and even goes a bit further. An authentic do-it-yourself item available in your finer stores. **-FC**

**LOS CRUDOS** sound as though they would have fit perfect on the 1984, R. Radical "PEACE" compilation; fast, raw hardcore/punk done well. I would rather be anxiously rapped by the rotting corpse of John Holmes then have to listen to the **SPITBOY** side of this record again. I found the lack of melody in the vocals and guitar annoying. The pathetic attempt at vocals in "You And Me And The Art Of Being A Woman" left the dogs in my neighborhood howling all night. This proves that even Albini can't polish a turd. **-J**

(Fibullition Records)

#### **LOST GENERATION** "Punk This" CD

Apparently, **LOST GENERATION** were some big shit in the 1980's. After hearing their records, (most of them) all on one CD, its not a big wonder why. The band played fast thrashy hardcore that had a real irreverent attitude. This is the kind of stuff that got me into punk music in the first place. Much thanks to Grand Theft Audio, who are putting out some great old discography CD's. What next? **-MG**

(Grand Theft Audio, see ad)

**M**

#### **MAINSTRIKE** 7"

No metal here, just straight forward **Y.O.T./WIDE AWAKE** influenced hardcore. Good lyrics about hardcore, friendships, etc. Done the way more bands should be doing things these days. Probably the best record I've heard out of Europe in a long time. **-Brett**

(Crucial Response)

#### **MALFACTOR** "Enlightenment" tape

Shit, I was suppose to review this one in the last issue. Somebody at a recent show recommended this to me after finding out I really like girl singers. He said it was a little different and give it a shot. Well, to tell you the truth, it is. I like it alot. Not conventional at all, changing from melodic guitars to ambient keyboards to strangely middle-eastern tinged sounds. The singer, Sarah, has a really good voice and it fits in well with the music. My only complaint is that tape I got was poorly recorded and I'm sure the stuff recorded is even better than I think it is. If you are looking for something not run of the mill, get this tape. **-DK**

(\$3 to: Malfactor 14 Powderhorn Terr. Randolph, N.J. 07869)

#### **MASSKONTROLL/BATTLE OF DISARM** 8" split flexi

**MASSKONTROLL** are from the West coast (Oregon) and play lightning fast punkcore in the same style of **DISCHARGE**. I know at least one member is from **DEFIANCE**. Three great, crusty classics are played on this LP. I'd love to hear more from these guys.

**BATTLE OF DISARM** play some fast Japanese style crustcore, that will tear you a new asshole. Distorted bass and indistinguishable vocals make this something that rarely leaves my turntable, there are only 2000 of these so seek it out kiddies -**NW**

For crust fans, this is the shit. Lately, I really have been down on this stuff (even though I did like that last M.K. flex), it's really getting repetitive to my ears. Consensus Reality seems like the only label these days putting out flexis -**DK**

(Consensus Reality 1951 West Burnside #1654 Portland, OR 97209)

#### **McRACKINS** "Life, Hey Mikey" 7"

A follow-up to their CD covers little new ground, but that's good for their fans. Ramones-esque, power pop punk tunes, one being a cover of **CHEAP TRICK**'s "Surrender" Pretty good, esp. if you liked the last one. -**DK**

(Shredder Records 75 Plum Tree Lane #3 San Rafael, CA 94901)

#### **METROSCIFTER** CD

I'm not quite sure why I got this one in review, since it came out over a year ago. Actually, their new CD just came out. Anyway, **METROSCIFTER** is made up from ex-people from all over, including **ENDPOINT** and even **SLINT** (actually I heard the guy from Slint's brother). For all that, the band isn't half bad. They almost have a **NEUROSIS**-ish feel in some ways. The drums are quite a presence, while the vocals are harsh and half-shouted. The guitars have a repeated style. All in all, I kind of like this, it has a real arty style without getting too cosmic. -**MG**

(Conversion Records, see ad)

#### **MIND OVER MATTER** "Automanipulation" 1.p

It seems like these guys are going off in a different direction than past releases. Really just slower hardcore stuff that doesn't seem to go anywhere special. Then again others might dig it, who knows. -**DK**

(Wreckage Records)

#### **MONSTER X/HUMAN GREED** split 7"

Well, its nice to see **MONSTER X** out on vinyl. Even though I really think the grind genre is for the birds, they pull it off with a good recording and some hooks. The lyrics of course are alright with me. **HUMAN GREED** are not too bad in my book, its pretty generic grind, but I'm sure their fans wouldn't think so. Pick it up -**DK**

(Later Of god Records P.O. Box 1371 Troy, N.Y. 12181-1371)

#### **THE MOTARDS** "Ta Scare The Hell Out Of Your Neighbors" Ep

The Motards have a real live-fi garagey sound, but the band still has a punk rock sound and punk rock sensibilities. They show a real Stooges like power in some places. There's no lyrics inside, which sucks cuz I'm kind of interested in what these guys have to say, but they do include cunnies, so I guess I'm happy. -**MG**

(Turkey Baster Records, see ad)

#### **MOUThPIECE** "Face Turnaround" 7"/CD

The long-awaited follow-up to "What Was Said..." is finally here and it's no disappointment. No real changes in the traditional MP style, fast, heavy straightedge hardcore that has a personality all of its own. With only four songs this definitely leaves you wanting more. -**DK**

(New Age Records)

#### **MULLIGAN STU** "Trailer Park Kings" 7"

Well, I guess pop-punk is alive and kicking in the trailer parks of Wisconsin, this record has a real mid-period **QUEERS** feel about it. By the looks of it, its a bunch of older guys singing **RAMONES** influenced punk songs about girls and stuff. If this kinda thing thats ya, ya may want to check it out. Me? I'm slowly sinking. -**MG**

(Rhetoric Records, see ad)

N

#### **97a** "Terror At WFMJ" 7"

Recorded on the radio back in the spring and if you're a fan of **FAST** hardcore this does not disappoint. The sound quality is really good for a live record and the packaging is excellent (glossy, fold-out cover with an extra insert and a sticker). Fans of bands like **DROP DEAD** or **LOS CRUDOS** should check out **97a**. Split release between Teamwork and a Japanese label called Vibrator. They're looking to do a split 1.p so interested parties should get in touch. -**Brett**

(\$3 to: Teamwork Records P.O. Box 4473 Wayne, N.J. 07474 or Shunji Wakabayashi/Vibrator 30 Nakajima-chu, Mumayama-chu, Fushimi-ku, Kyoto 612 JAPAN (but I'm sure it'll be a little more at that address))

#### **NO MOTIVE** 7"

This young hardcore band play real fast music, with harmonized vocals reminiscent of early period **BAD RELIGION** or even **VIOLENT CHILDREN** (sometimes it's weird what some things remind me of). Lyrics about school and relationships. Pretty decent stuff. Limited to 300 copies on purple vinyl, so hurry up. -**Brett**

When's the last time we've seen a band sporting the Hardcore symbol? Anyway, No Motiv play that kind of music and they are from Oxnard, so I have no problem with that. The band has a mid to fast paced hardcore sound with melodic style vocals. The band reminds me at times of DI and other SoCal bands, and believe you me, that's not a bad thing by far. Oh, I think the guys in this band are all like 15, which is pretty amazing, since I was no where near this with it when I was that age. -**MG**

(It's Alive Records...sailly limited to 300 copies and I think sold out -**DK**)

O

#### **OCHRE** "Drive Down Deep Nine" 7"

These guys take some serious influence from bands like **NO COMMENT**, **CROSSED OUT**, etc. Heavy, fast, distorted and brutal. Definitely worth checking out. -**Brett**

(\$3 to: Phyte Records c/o Mike Mowery P.O. Box 14228 Santa Barbara, Ca 93107)

#### **OLD BULL'S NEEDLE** "Wrung Again" 7"

There's some neat stuff here. Fast and sloppy with multiple songs per record side. Its good to see a punk band return to the trash side of hardcore, like **AOD** and all of that. There's a lot of anger in these guys and that translates into one hell of a band. -**MG**

(Drag Queen Records)

#### **ONE GOOD EYE** "Don't Hurt Me Now" 7"

I don't exactly know what the story with this band is but I do know they have a **JAWBREAKER** identity crisis (in other words these guys ain't them). -**Brett**

(Drugstore Records P.O. Box 1341 Denver, Co 80201-1341)

#### **ONWARD** "In A Different Place" CD

Pretty decent hardcore from this outfit out of Norway. Kind of reminds me of the hardcore bands we've been hearing since '91 or so, but with a few more fast parts than average. Not really great enough to get me totally hooked, but a fair effort. -**Brett**

(Crucial Response)

P

#### **POPESMASHERS** "This Is A Test" 7"

I get a weird feeling about this. I could be completely off kilter, but I kinda think these kids are all really good musicians who are slumming as bad musicians as some sort of art thing. Anyway, the music on this record is really slow and seems a bit out of sorts with itself. This is the kind of music you get when kids get together with instruments and take the chaos thing (and themselves) way too seriously. -**MG**

(Sunny Sincut Records 915 L St. #C-166 Sacramento, CA 95814)

#### **PSYCHO CIVILIZED** compilation CD

This CD is a lot better than it looks. The band listing might turn some off, but this is one comp you might want to give a listen. 18 bands (and a spoken word piece by Greg Bennek) which include **CORNERSTONE**, **TRIAL**, **S.F.A.** and **25 TA LIFE**. The **KILLING TIME** track, "Pokerface", is their best in a long time. All the bands have good tracks and the production is top notch. -**DK**

(Elevator Music, see ad)

#### **PUNK ?** compilation CD

27 bands here, the sounds range from pop-punk to like...well, pop-punk. Not much of interest, the biggest name on it is **ALL YOU CAN EAT**. Packaging is horrible. -**DK**

(Backspin records c/o Tim Masun 12800 Vonn Rd #8702 Largo, FL 34644)

record reviews

record reviews

**RAIN ON THE PARADE** tape

I was supposed to review this for the last issue but it got here late and then I didn't get a chance to listen to it. I ended up giving my copy to Brett because he said, "I heard that is great!" Actually, I think this is different than that one but the effect is the same. As with their name (which is a **HALF-OFF** song), they play in the same style of many of those late '80s bands, though giving it just enough to make it sound fresh. I hope we get to see these guys play out soon. -DK

(\$3 to: Ronny Little P.O. Box 134 Colmar, PA 18915)

**RANCID** "...And Out Comes The Wolves" LP/CD

I'm not sure why I'm reviewing this disc at such a late date. It's been out for a while, and this point they are now being hailed as the modern day punk act (replacing **GREEN DAY**). Everyone's heard this, or at least seen the video on MTV, or at the very least seen their picture on the cover of Spin. Anyway, I'm reviewing a Rancid album, not Rancid themselves, so here goes. On this recording, Rancid seem to have taken several steps in the direction they have always seemed to be headed. Still present are the rock-a-billy guitars and the harded UK punk element. But there seems to be more of a ska influence as well. Not **OP IVY** ska, but rather, **CLASH** ska. Despite a lot of negative hype, I still have a big soft spot for Rancid. At times, they really rock. Anyway, my only gripe with this release is that it's long. 19 songs long. I don't think these guys spend a lot of time writing their songs. I get the impression that they bang out a shit-load of new tunes and they jam as many as possible onto each record. On this slab, I think some of the good songs could have been great songs with a little work. This album could have been a contender. It's got some really bright spots, but fails to shine through as a whole. I found myself getting bored 1/3 into the second side. -MG

(Epitaph Records)

**REASON ENOUGH** demo

OK, this one was no surprise. Tough guy core that wishes it was from NYC. The style is decently played hardcore that sounds like Killing Time, just before they went crap metal. Overall, this isn't a bad tape. The lyrics are a bit silly, but the music is played well enough to hold my interest. -MG

(Reason Enough P.O. Box 1961 Boston, MA 02205)

**REBEL TRUTH** "Everybody Hates Everybody, Nobody Loves Anybody..." CD

As I said last issue, I never was too crazy about this old band, but this CD has much more than just the much sought out seven inch. The demo and lots of live tracks are here for your listening pleasure. Once again, a fantastic all around package from... -DK

(Grand Theft Audio, see ad)

**RED SCARE** "As Promised: 1982-1988" CD

Will somebody tell me why in all of my 13 years of listening to hardcore/punk that I never heard these of these guys before? Holy shit! From the first minute I put this CD on, I was hooked. The best way to describe this is if **SIXOUSIE AND THE BANSHEES** were a real punk band. The production is excellent and the songs kick. Why are there more bands like this? Another great release from... -DK

(Grand Theft Audio Records, see ad)

**RETREAD** "Hardcore" Demo

Seven songs that remind me a lot of **ABSOLUTION**. Technical (but not fancy), mid-paced guitar work over a solid rhythm section. Nice layout although there are no lyrics. I would like to know what they're singing about. -Brett

(\$3 to: RETREAD 25 Red Bank Rd. Spotswood, N.J.)

**REVOLUTION 9** demo 1995

What we have here is low impact emo based hardcore from Virginia. This seems to remind vaguely of some of the other music coming from that area. (AVAIL excluded) The guitars have a real distinctive quality, that really seems to be moving. The singer has an almost sad quality to his voice, which really adds to this. Almost reminds in places of **CAPSIZE 7**. -MG

(Nevermore Records P.O. Box 4145 Trenton, N.J. 08610-0145)

**ROOSEVELT'S INAUGURAL PARADE** 7"

The Louisville scene just keeps getting larger and larger these days. Or maybe it was always there but is only now getting notice. Anyway, this is the newest offering from that area. This band has a real Ashes feel, with super melodic female vocals and anguished screamed male vocals played over a mid to slow paced hardcore sound. -MG

(Initial Records P.O. Box 251145 W.Bloomfield, MI 48325)

**RYE COALITION** "New Sheriff In Town" 7"

Well, the **RYE** kids seem to be going for a western motif with this and as silly as it is, the picture of them all duded up in cowboy gear is kind of cute. Anyway, **RYE** take influences from such greats as **MEREL**, **NOU** and other such bringers of chaotic rock. This is one powerful piece of wax, as the bands dynamic sound and nature are captured well here. -MG

(Ciem BLANDsten P.O. Box 356 River Edge, N.J. 07661)

**SCAPEGRACE** "The Ones Who Fall Off The Face Of The Earth..." 7"

Somehow I get the feeling that this band has called it quits, but I'm not sure. Never really dug them. More of that "Scream 'til your lungs are outside of your body" stuff and it's not too hot. Fans will probably miss them. -DK

(Luddite 112 Fifty Acre Rd. South Smithtown, N.Y. 11787)

**SCREW 32** "Unresolved Childhood Issues" LP

This record has been out for quite a while, and I'll make no bones about it, I like it lots. This Berkeley 5 piece play hardcore punk in a very Northern California style. But for some reasons, this band has a totally original element that just really grabs you. They are fun and melodic, but fast and powerful at the same time. Plus, they kick ass live. -MG

(Wingnut Records 1442A Walnut St. Suite 59 Berkeley, CA 94709)

**SETBACK** demo 1995

Holy 1989, Batman! What we have here is heavy mosh, in the style of slower crunchier bands like **FIT OF ANGER** and maybe even **BREAKDOWN**. Even though the music is somewhat simple, and the recording is a bit rough, this shows real potential. There is a lot of good stuff coming out of the N.Y.C. area, and this appears to be a part of that. -MG

(Setback 66-12 102nd St. Apt. 4A Rego Park, N.Y. 11374)

**7 SECONDS** "The Music, The Message" CD

Let me preface thru by saying that I'm a big fan of all of **7 SECONDS** work, from the early stuff right through the current. I think "Soulforce Revolution" was amazing and I now a lot of people don't. That said, the new record does turn back to older times, but not as far as "The Crew". "The Music, The Message" would best compare to the "New Wind" era, with a more pop-punk feel. An uplifting album, and a return to the right track following "Out The Shitty", which I enjoyed, but didn't think could compare to any previous **7 SECONDS** efforts. -MW

(Epic Records)

**SHIFT** "Spacesuit" CD

Shift started under the heavy shadow of Quicksand, playing music at times almost identical. Since that point, they've developed into a somewhat distinctive band. But the Q-sand sound is still there. That doesn't make this a bad release, by far. Shift play their style of rolling hardcore with matching vocals quite well. The music travels, and it takes one with it. If you like this sort of sound, chances are you would love this. -MG

(EVR Records)

**SHUTDOWN** "Youth Crew '95" Demo

I don't know about Youth Crew. This doesn't sound anything like **YOUTH OF TODAY**, **SIDE BY SIDE** or **BOLD**. It does sound a lot like **UNDERTOW** though, but with a few more fast parts. It's decent I guess, but there's no cover, only a small photocopied lyric sheet. -Brett

(Mark Scandotto 2668 E. 21st St. Brooklyn, N.Y. 11235)

**SIN 34** "Die Lastening: 1981-1984" CD

Where the hell does this guy get this great shit from? I was initially hesitant about this. (I would have much rather liked having the LP and 7" on CD) but after I put it on... there is stuff here people haven't heard in like 11 years. This stuff was never on any tape traders lists I ever saw. Live, demo and comp tracks and a short interview fill this 70 min+ CD. "Til the LP and 7" is out on disc, this will have to do. Snotty girl fronted punk that's so bad it's good. -DK

(Grand Theft Audio, see ad)

**SKARHEAD** "Drugs, Money, Sex" CD

Skarhead are basically Crown Of Thorns with a different drummer. The hardcore they play is an odd mix of styles. Some of the songs have a real SOA/Agnostic Front feel, while others have more melodic qualities thrown in. Musically, these jumps can be quite jarring, so this release comes off being uneven. Also, the cover and lyrics have a big "gangsta" and "homey" thing going on, and you can make your own judgments from

there -**MG**

(Another Planet Records)

**SLAPSHOT** "16 Valve Hate" CD

It seems **SLAPSHOT** have somewhat redeemed themselves from the "Blist Furnice" debacle. On this one they return to mostly fast thrashers, reminiscent of their song "Firewalker" from "Sudden Death Overtime". Still not as good as "Back On the Map" or "Step On It" this can hold it's own. The usual straight forward lyrics still apply. Choke takes his shots at Capito and "assholes from NY". -**Brett**

(Lost & Found)

**SLEEPYHEAD/MULTI FACET** split 7"

A new split from Zafio, exposing two new bands from the East Bay. **SLEEPYHEAD** are not too hot, pop punkish stuff sounding very monotone. **MULTI FACET** are much more interesting with their two tracks, taking their cues from the Gravity scene and still come across with something new. Worth getting for these tracks alone. -**DK**

There has been a lot of action in the Bay Area as of late (even more then usual) and Zafio records has dedicated their resources to documenting that action. This record is a split between **MULTI FACET** and **SLEEPYHEAD**. I really don't feel that either band typifies any part of an explosion. Each band seems too close to their influences, and play each consecutive style with neither originality nor flair. **MULTI FACET** play East Bay hardcore that can found in the likes of **ECONOCHRIST** and **DEAD AND GONE**. They are fast and powerful, but nowhere near distinctive enough to catch me. The same goes for **SLEEPYHEAD**, but even more so. They play on the catchy poppy **JAWBREAKER**-y vein: a genre which has come to a near glut in the area. They are good but not great. So where's the explosion? -**MG**

(\$3.00 to: Zafio Records P.O. Box 40004 Berkeley, CA 94704)

**SNAPCASE** "Steps" CD/Lip

After finally really hearing this band for the first time, I found myself saying, "Do people actually like this crap?" I'm puzzled. This is as in Brett's words, Cheap Metal. I think that can be classified as a new music genre and **SNAPCASE** fit into it well. -**DK**

(Victory Records)

**SOCIAL UNREST** "New Laws" CD

Pink's explosion into the '90s was like shaking an old carpet. All of p-rock dregs of the '80s resurfaced with freshly dyed hair and new albums. I'm not saying that's what's going on here, but I'm getting sick of old punk bands getting together after 10 years to reclaim their piece. Anyway, this offering is from **SOCIAL UNREST**, who did a bunch of great stuff in the eighties. This CD ranges in style, from upbeat punk offerings to slower songs that border alternative rock. I won't miss these guys in a year when they are gone. -**MG**

(New Red Archives, see ad)

**SOCIETY GANG RAPE** "No Fate" CD

Another smoking grind band from Sweden, that have a more hardcore oriented sound then metal. You can't tell at all the vox are female. As a matter of fact, 3/4 of the band are female and they blow away a lot of the stale overproduced grind bands that are male.

dominated, harsh stuff that deserves your attention. 18 songs on this disk. -**NW**

(Sound Pollution P.O. Box 17742 Covington, KY 41017)

**SPAWN** "Redone" CD

I have to admit it. I thought this was going to be another "modern hardcore" (i.e. metal) clunker but this German band plays some pretty upbeat faster stuff that is to my liking. The lyrics are a little tough to understand even if you follow along on the lyric sheet. Not a bad effort at all. -**Brett**

(Crucial Response)

**SPLIT LIP** "Fate's Got A Driver"

What! Since when were the Gin Blossoms on Doghouse? Damn, there isn't one shred of hardcore sound or emotion on this. It's pure, unadulterated guitar rock lite, processed for the new kids on the scene. I would probably like this a lot if I heard it on the local rock station, but its kind of revolting when I think about the fact that they used to be a pretty damn good melodic hardcore band. Dude, your dad will fuckin' love this. It makes an excellent stocking stuffer for mom too, especially when she's out on those power walks with her headphones on. See 'em on tour with **HOOTIE**. -**DK2**

(Doghouse Records)

**STATE ROUTE 522** 7"

This one didn't grab me at all. I think they are going for some Lugazi-like parts, but the songs just come off seeming mighty repetitive, as music like this strays father and father from the power and heaviness that hardcore and even emo-core started out as. I find my interest straying as well. Prog-rock go home. -**MG**

(\$3 to: 12 Step Records 16128 NE 145th St Woodinville, WA 98072)

**STATUE** "Something To Say" 7"

Three songs recorded in 1990 that help explain the move between the Chain Of Strength sound to the **STATUE** lip on Revelation. The sound is like **C.O.S.** moving in a direction influenced by **EMBRACE** and later **UNIFORM CHOICE**. A good record that I'm glad to see released. -**NW**

(Ambassador Records 976 W. Foothill Blvd Suite 464 Claremont, CA 91711)

**STEALING THE POCKET** Compilation Lip

Well, I was really excited about this coming out before I actually saw it. Bands like **THE PIST**, **NAKED AGGRESSION** (Stupid fucking joke), **DEATH SIDE**, **CAPITALIST CASUALTIES**, **DEVOID OF FAITH**, **PORTRAITS OF PAST**, **RANCID HELLSPAWN**, **DEAD SILENCE**, **LOS CRUDOS**, **FRAIL**, **COLEMAN**, **QUINCY PUNK** and tons of others who you might not have heard of. I'm positive Al tried really hard to make this record work, but it lacks covers and the lyric sheets are poorly xeroxed. This is a total DIY record in every aspect of the word. The music is so diverse it's hard for me to enjoy. But the standouts are **DEATHSIDE** (Japan), **LOS CRUDOS** and **THE PIST**. I'm sure many people will enjoy this thing, but I'm sorry I can't. -**NW**

(Positively Punk P.O. Box 381799 Cambridge, MA 02238)

**STEP ON A CRACK: Volume Two** compilation CD

If you are looking for a compilation which provides a good mixture of tunes for those everyday chores, check out **STEP ON**. A split with Sound Views and Go-Kart Records, it contains tracks by **THE WIVES**, **DEADGUY**, **LABHORIER**, **DIE 116**, **HOLESHOT** and a horde of other descent bands. I'm not sure how much of this is previously released but that shouldn't matter. It's a good buy. I dug it. Also available as a double LP with and extra track by **MILHOUSE**. -**DK**

(Go-Kart Records P.O. Box 20, Prince St. Station N.Y.C., N.Y. 10012)

**STRANGE NOTES: A GERMS Cover Compilation** CD

Kinda dug this because the **GERMS** are one of my favorite bands and most all the bands here do the songs justice. 15 bands take their shots at some of the most "acquired taste" music to ever exist. Definitely worth a listen or two, then the novelty wears a little thin and you want to bust out your copy of "GI". -**DK**

(Bitcore Records, available through Get)

T

**TEMPERANCE** five-song CD

I was going to pass this one off on somebody else to review, but I didn't want anyone else to have to trash it while I could do the honors. What the fuck is going on here? Nothing here but cock-rock heavy metal. Those vocals??? I swear I almost threw this across the room. To top it off, it has Jordan Isip doing the art. Bad all across the board. -**DK**

(Conversion Records, see ad)

**TEN-O-SEVEN** "Go To Hell" 45

I don't care if this is a promo single from their new album, I really think one-sided 45's are a complete waste. C'mon, give us a B-side! Anyway, the one song here is poppy punk that reminds a bit of some of the stuff that used to go on in the Berkeley area. I'm, but not too interesting. -**MG**

(Excursion P.O. Box 20224 Seattle, Wa 98102)

**TEXAS IS THE REASON** Ep

Well, lots of people tell me this band sounds a lot like Smitty Day Real Estate, but since I have never heard anything by that band (yes, I live in a cave), that means nothing to me in the least bit. What we have here is three songs of power pop, played in a slightly melodic, guitar oriented way. I have to say, after seeing them live once or twice and then hearing this, there is nothing about this band that holds my interest. Oh yeah, the cover seems overly arty and minimalist, and the CD version of this Ep has no extra tracks. Whatever. -**MG**

(Revelation Records)

**TIENCEFORWARD** "From Within" 7"

Angry, modern type hardcore kind of like **DOWNCAST** (music wise) or **ADMIRAL**, but a little heavier and faster. I can't really describe this too well, you may want to take a chance on it, trusting me that it doesn't totally suck. -**Brett**

(\$3 to: Phyte Records c/o Mike Mowery P.O. Box 14228 Santa Barbara, Ca 93107)

## TIME BOMB 77 "77 in 95" 7"

Wow, yet another band with a 77 in the back of their name. So its no wonder who and what they sound like. The music is old style pogo punk with a generous scoop of Oi thrown in. Actually, this style wasn't big until a few years after 77. But anyway, for what it is, it isn't bad, but at points the band really blends into the genre that spawned it. -MG

(Gimm records)

## TURNING POINT "The Few And The Proud" CD

Another Lost And Found re-release. This one contains the 7", comp songs, and a few off the demo. This is essential for those who don't have the demo. From the straight forward hardcore of the early material to the melodic tendencies of the later, **TURNING POINT** were a great band. Now if they only lived up to their words. -MW

(Lost And Found)

# U

## UPRISE Demo

It certainly has been a long time since I've heard a totally generic hardcore demo, which is what this is. I'm not totally writing these guys off, because the poor recording didn't help their cause. If they keep at it I'm sure their next effort will come out much better. I see potential based on the obvious influences such as **TURNING POINT** and **BOLD**. -Brett

(4 Delmar Ave Morris Plains N.J 07950)

# W

## WALLEYE "Famihar, Forgotten" CD

I wasn't quite sure what I was going to get from this one. All their previous stuff was decent, so I decided to give this one a shot. It's pretty similar: moody, melodic crunchy rock. The music and vocals are a little quieter on this, so you have to play it sort of loud to hear all the music. I enjoy it, but the music doesn't grab like it did their past material. -DK2

(Jade Tree, see ad)

## WESTON "Teenage Love Affair" 7"

Well, I guess all of you know who Weston are, but for some of you still living caves; Weston are puppy punk band that hail from PA. They sing sappy love songs and '80s cheese covers: they are catchy as fuck and fun as hell to watch. But do they translate onto vinyl? Sometimes yes, sometimes no. Here we have a definite yes. Here we have a definite yes. Two love songs and a cover make this a great pop-punk offering. What puts it over the top is the fact that the title track has Jim singing on it, and his voice is seriously underutilized in this band. -MG

(Gern Blandsten Records P.O. Box 356 River Edge, N.J. 07661)

## WESTON "Spltsville" CD

Good to see that Charles released this. I have a couple of the tracks here on various singles but the chances I play them are rare because who want to just play one song by this band? All their splits and singles are included. Chances are if you like Weston, you'll want to have this for convenience. -DK

(Gern Blandsten Records)

## WHITE CROSS "Deaf, Dumb and Blind" CD

**WHITE CROSS** were one of those bands I heard and liked, but never really got a chance to pick up any of their records. Maybe because the records were rare as hell! No more, these classic hardcore recordings are once again available with some misc stuff to boot. If you like the fast stuff, I seriously urge you to check out this old underappreciated band. Nice job with the liner notes and photo section. -DK

(Grand Theft Audio, see ad)

## WHITE DEVIL "Reincarnation" CD

Well, I gotta say this, as much as I don't trust the label, every once in a while Lost And Found puts out a real winner. This is definitely one of those times. **WHITE DEVIL** is Harley and Parris from the **CRO-MAGS** playing hardcore. Not metal and not hardcore-esque metal, but hardcore. This has all the qualities of the first **CRO-MAGS** 1.p all the good ones of the second. The music is heavy on the guitars, with a strong bass backing it up. Harley's vocals are awesome here as well. Four of these songs are strong as hell and one seems intentionally pop-slick for radio play. But honestly, that is forgivable. This Ep is great all the way. -MG

(Lost And Found)

## WIVES "Ask Me How" CD

The Wives have been kicking around the NYC area for a couple of years now. They have a sound that really doesn't allow them to fall into place with any one particular scene, so you never really see them playing out too much. But they are a fabulous band. This all female three piece plays simple and fast punk rock. The vocals are done in a melodic fashion and are often layered. The band reminds me at times of the Lunachicks, but with a more stripped down sound. This release seems hit or miss in places. If it catches you, it will keep you, but if it misses you, it'll just keep going. -MG

(Go Kart Records, see ad, The vinyl is available from Reservoir Records)

# X Y Z

## "XXX" double compilation 1.p

Was this really necessary? I think one 1.p would've been ample. Only around three songs are worth anything (and two of them were released on the bands' own records). **GROUNDWORK**, **THREADBARE** and **FRAIL** are the standouts, and the rest...well its just the rest. -DK2

(Ehullition Records)

## YOUTH AGAINST FASCISM "Libertad Y Justicia Para Quen?" 7"

The little guitar part at the beginning of this I think is meant to throw you off. At first you get turned off because it's all weak, then this disc just erupts into unholy terror. It's obvious where this Chicago band influences lie (**LOS CRUDOS**) but they are not a clone. At times, this sounds like **DYS**'s "Brotherhood" on 78'. The are lyrics are sung in Spanish and are very political in nature. A keeper by all means. -DK

(\$3 to: Lenin Montes Deca 2217 W Belmont St. Apt #3R Chicago, IL 60618)

## ZENIGEVA "Freedom-Bondage" CD

Just when half the known world has given up on innovation, it swarms down and beheads you with this release. This Japanese triplet of well-constructed part arranges genius riffs within a distinctive masterpiece. "Freedom-Bondage" is multi-dimensional through the use of keyboards and other layers, but the heart of the magic comes from two guitars and a drummer (no bass player needed). They realize on a metallic, jazz-tinged framework but throw in an eerie ballad for a bit of variety. It's comforting to see that certain bands still arrange songs. Definitely intended for the more technically-minded music fans. I'd love to know what they are singing about. -FC

(Alternative Tentacles)

## Last Minute Reviews:

### CONFINED 7"

I'm having a hard time describing this, so I'll state the facts. It isn't metal or emo (thank God). It has good lyrics, fast parts, mosh parts, good vocals. It is good hardcore. Check it out. -Brett

(Matt Tindall 52 Edgemere Ave. Plainsboro, N.J. 08536)

### ONE LIFE CREW "Crime Ridden Society" CD

Well there certainly has been a lot of hype surrounding this band, and I think that for once it's justified. Nine good HARDCORE songs (one being a **CONFRONT** cover). Lots of mosh potential, but with fast parts (that's the key). The guitars have that slight metal feel to it, but nothing so extreme as to make it bad. It's exactly what you would expect out of Clevo. I'm sure all the PC assholes will have a field day whining about their lyrics, but I think, for the most part, they're right on. Check it out, if you can take it. -Brett

(Victory Records)

### TEN YARD FIGHT Demo

Another winner in the new surge of actual hardcore bands that seem to be popping up lately. These guys play tight, fast music with good dance parts. I said it before and I'll say it again: That is the recipe for success. Most of the lyrics are about football or straight edge, or football and straight edge, which is fine by me. I do prefer baseball though. Definitely check these guys out, if you remember what it's all about. -Brett

(38 Calumet Street #3 Boston, MA 02120)



## LOCAL BANDS

**ENRAGE** are a great band who always manage to get overlooked. Jeff, the singer, is also one of my closest friends, so one night I went over to his house and set out to get the words of one of the most outspoken people I know on tape. Read on about the troubles of a band trying to get heard, legal troubles and the love of metal... **Marc Wiener**

HW: ENRAGE has been at this for some time now, how long has it been.

Jeff: Officially? Since '91. Unofficially, '88.

HW: You guys have gone through a lot of member changes along the way.

Jeff: The only one worth noting was I guess Mike who's in Sleeper or Serpico now.

HW: Has that affected the band at all, in terms of revolving members.

Jeff: Yeah, but now we've had the same line up for like three years now. But we're all friends and we have fun.

HW: You've had a bunch of releases.

Jeff: Yeah, In '91 we did...I don't even count "The Hard Brutal Reality".

HW: But you did have a "Hard Brutal Reality" demo.

Jeff: (laughing it off) Yeah... In '91 we did a "Burning Within" demo with Josh of Type O Negative producing plug. And then after that we did the 7" which Mike Gibbons of Lee Way produced, then after that we did the "Ugly" demo, which TJ of Serpico produced and we weren't very happy with that. Not his fault. There's also the new CD which Noah Evans of the Iceman produced and he's worked with everyone, like The Cro Mags and Bad Brains.

HW: Okay, let's talk a little about the new CD. It's on Phantom Power Records.

Jeff: Yeah. (very unenthusiastically)

HW: How did you hook up with them?

Jeff: Okay, we were shopping around for different deals and honestly what happened was Phantom Power said that they, instead of rerecording the songs that we demoed for record labels, would actually take those exact songs, the demo versions and "we'll put it out for you." Just a one record deal and we'll get it around. I figured it was kind of like a good idea and I would distribute it myself and get it to everybody.

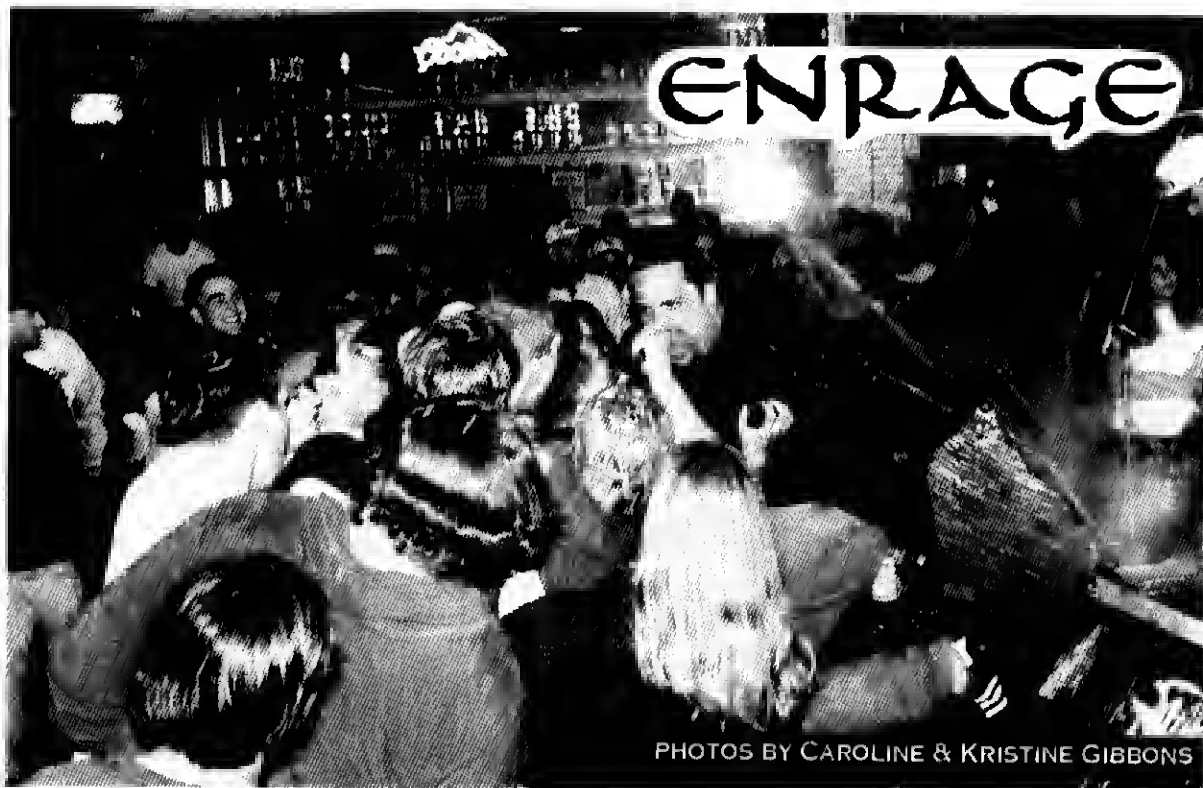
HW: And this has led to a lot of problems.

Jeff: Basically in a nutshell... I would have rather have had it where it was almost like a loan, where they would put up the money...cause we knew how to distribute it to the kids in the scene, I know it sounds cliché, but you know... I knew how to get it out, but I didn't have the money to get it out. I thought it was basically a loan, where they put up the money, I'll tell them about my distributors and it'll be easy. You know, a one year thing, then they were like, "We can get distributors and we can get it into the malls and record stores." So I was really disappointed. I was like fine, as long as I can get to do what I want to do also, they said fine. Then after that, they didn't like it that I was distributing it anymore. So I gave them all my distributors numbers, contacts, everybody and they embarrassed us because these guys are like these old "wanna be" business men. They ruined everything.

HW: They didn't understand what you were trying to do...

Jeff: Again, it sounds cliché, but they knew nothing about our scene, nothing about this type of music, nothing. They just knew...just knew rock, I don't know. Picture somebody your parent's age trying to figure out this type of music suddenly and trying to put out money for it, they don't know. These guys all have kids, they are in their forties and they took it as a big business. It's three guys trying to be this big business and it totally backfired on us. And then they lied to us about the contract...

HW: Now prior to getting involved with Phantom Power you had been looking at the possibility of some larger labels.



PHOTOS BY CAROLINE & KRISTINE GIBBONS

Jeff: Oh yeah, we wanted to.

HW: What are your feelings on the issue of the way people look down on bands signing to larger labels?

Jeff: Here's my philosophy, the only difference between a major label and an independent label is that a major label is a guy wearing a suit and he makes you sign a contract and then he fucks you. With an independent, he's not wearing a suit and he shakes your hand and then he fucks you, that's the only difference I mean we've gotten so reamed by this. At least with the major labels they pay you off, which we wouldn't want to do anyway. But everyone has this thing that if it's some small indie label there's some honorability in it just because it's some guy putting it out, he's suddenly become so righteous. Greed is greed, deceit is deceit. Just because it's an indie doesn't mean they're going to be cool people. Instead of a corporation it's one guy screwing you over, that's the only difference. So now, I don't care about people saying anything bad about major labels. Major labels like ten years ago were different. They'd want you to change your sound. Now they don't care.

HW: Getting back to what exactly is happening with Phantom Power now, you've had problems over questions about distribution...

Jeff: Right.

HW: ...and other issues. Now what's happening? I know you guys are trying to get off.

Jeff: They tried to sue us, because I tried to get a licensing deal through Lost And Found. Everybody warned me about Lost And Found anyway, but that's a different story. Everybody says different stories about him. He was nice to us. He was going to distribute it, license it and honestly I didn't care if he was going to bootleg it. I didn't care if he made Enrage sweatshirts because I'm not in it for the money anyway.

HW: You were just interested in getting the music out

Jeff: If someone bootlegs it, fine. Go ahead. Then more people have it. This type of music you're not here to make money. We figured we were going to go on tour, make some money from that. And even if we don't make money, I was going to Europe, you know? So I was all ready to go with Lost And Found, we signed a contract with him which was for him to license "Empty" and the guys in Phantom Power flipped out about it saying it was a breach in contract and now they want to sue us and they wanted to sue Lost And Found. They threatened to sue everybody. They went ballistic. Now we dropped the deal with Lost And Found. Phantom Power still hasn't got our CD in Europe. Lost And Found was hooking us up with a tour, Phantom Power

**NO ONE CARES** We look up to the skies, yet no one sees at all. Crawl unto your knees 'cuz no one cares at all. No one cares at all- an amoral society, we watch the bodies fall. I am alive. We listen to the cries, yet no one hears at all. Crawl unto your knees 'cuz no one cares at all. No one cares at all- indulgence festered in contempt, consume the bodies that fall...are you alive? Look up to the skies if you are really alive. I am alive...

got us a tour anywhere, it would have been better off on Lost And Found but Phantom Power didn't want it. They called my house screaming at me.

HW: And now you are in the process of breaking ties with them?

Jeff: Now we just want to get off. And it's costing us... No matter which way we try to do it, it's just going to cost us thousands. And they're shopping our CD now to majors. We have no say in it. They're asking majors to buy our contract for fifteen grand.

HW: Which is insane.

Jeff: Yeah, at least fifteen grand. And they're shopping it around to bigger indies. We want to get off and buy the contract ourselves, which will cost us less than 15 grand, but it's still going to be in the thousands. Even if we try to sue them, counter sue with a lawyer, we could still lose and it'll run into the thousands.

HW: It's kind of ironic that all this lawyering and suing comes up when you went the indie route, yet people talk about this big business stuff with the bigger labels.

Jeff: Yeah! With the bigger labels, things are done more legit. You know what you are getting yourself into, what it's all about. And if your career doesn't work out with a major or if you don't want to sign for it because this label is owned by Sony and Sony owns this or that, then don't sign it. People are under the assumption that if it's indie it's these puritanical people who would never fuck somebody over, and they do... you know? Now if we can get off this contract, I wouldn't want anything unless it's a major indie, if we can get it obviously. Or if not a bigger indie, I'd rather put it out myself, get the money somehow and put it out myself where at least I know I'm in control over it. I'll never hand my CD to some guy who says he wants to get involved in the scene or something.

HW: So does it look like you'll be able to get off the label?

Jeff: (laughs) Phantom Power, even the name is bad! That's another thing. I thought it was going to be called Laughing Dog, because it's the name of the studio. It's a recording studio. They changed it to Phantom Power, this was after we signed the thing. I was like, I don't want to be on Phantom Power, it sounds so bad! And their logo is a grim reaper holding a CD! I was like, wait a minute! It was really cheesy! But what we're trying to do is get a lot of bands...and what's really cool is all the bands from Staten Island are being really supportive. They're going to do a big benefit for us at the Rock Palace. And we're getting some bands from off the island too. So we'll raise the money that way to either get a lawyer to counter sue them or just buy out the contract. Either way we just need the money.

HW: There's a message in this story for other aspiring bands. What would you say to them?

Jeff: No matter how uncool, or unpunk it is, make sure everything is not done with a handshake. You have to read a contract. When you get a contract, you should get a lawyer to look at it. You have to. And everybody is like, no, no, no. But you have to because you'll get screwed and people will take advantage of you. You know you have to make sure you know where you're own responsibilities are, with your own music... because you'll be giving you music away for free and the things you create, not only music but your thoughts if you write lyrics, you're giving it away and people will make money off of how you feel. So make sure you have someone look at the contract. Anyone who tells you it's not cool or it's too big business, they're wrong. There's nothing more I can say, they're wrong and you'll end up getting screwed. Like me.

HW: So do you have any plans, assuming you're free from the label, for future releases?

Jeff: We're supposed to be on some comp in Europe and to be on the next Too Damn B hype comp. They're doing a second East Coast Assault. Nothing written in stone, but we're suppose to do a split with Black Train Jack.

HW: That would be helpful.

Jeff: That would be very nice for us. We can use their help, and they've been really nice to us in general. So we're looking forward to doing that.

HW: Let's switch gears a bit. Basically, anyone who knows Jeff knows that, although you have a strong knowledge and appreciation has been metal.

Jeff: Here's the difference between me and every other person who's into hardcore. I at least say I like metal. That's the only difference. You know, I got into hardcore in 1984, so it's been over ten years now. I'm not trying to say I'm old school or anything like that. And if someone gets into it now, and they are into it another ten years, it's still... They missed the hey day. And I'm happy to say I was there, I saw everything. The only difference between me and everyone else is that 99% of the people who get into hardcore, they either come from liking Depeche Mode or they come from liking Depeche Mode or they come from liking Metallica and they'll just deny... They'll take the old Metallica records and hide them in the closet and pretend they never heard it. I still like it. And 99% of the bands, that start hardcore bands, they're really metal bands. They'll just give themselves a haircut and call themselves hardcore, but they are playing metal. They'll say, "Oh, metal sucks!", but they are still playing metal. It's funny...

HW: It's funny because there's like two scenes I see right now where... There's the smaller, I guess you'd say underground? The straight edge scene...

Jeff: I think the straight edge scene is bigger.

HW: Okay. But what I'm getting at is that there is that scene influenced by metal.

Jeff: The SxE scene?

HW: Yeah. I mean not all of it, but you look at bands like Integrity, Earth Crisis. That's metal!

Jeff: Integrity to me sounds pretty hardcore. But I mean Earth Crisis, Snapcase, Bloodlet, The Doughnuts... it's metal. And anyone who says they're not listening to metal, they are kidding themselves. It's metal. I'm not saying it's bad, that's the thing. I like Snapcase, but they are a very metal sounding band. Other people say, "I hate metal, but I love Earth Crisis. They are my favorite hardcore band. I know it sounds hypocritical, because it's supposed to be where your head is at and not what you're playing, and I believe it's from the inside. But at least acknowledge what you are playing, like my band, the way I look at it is I'm in a hardcore band but my band sounds like metal. I'll say it where another band won't say it. That's all.

HW: Then there is this other scene in the area of the NY "tough guy" scene. Now to me, you guys... even though the music's sound seems to be in both scenes, people seem to look at you as part of the tough guy scene. That seems to hurt you guys.

Jeff: What sucks with us is, first of all... we're from Staten Island, which is a curse. The only thing to come from Staten Island is White Lion.

HW: And Twisted Sister.

Jeff: And Twisted Sister which is a good thing, but during that whole Biohazard Brooklyn thing, the worst thing you could do is say you're from Staten Island. But what's bad about us is the SxE scene thinks we're one of these DMS, kick you in the face type bands. We are not like that at all.

HW: Well, anyone who knows you knows that you have nothing to do with any of that.

Jeff: Right. We don't get up on stage and go, "Yo! G!" and all of that stuff because I think it's kinda silly when everyone's from the suburbs and they pretend they're hard. But we're not in that (SxE) scene, or the tough guy hard scene. We're not hard enough. We get up on stage and they are like, "Oh, their pants aren't falling down to their ankles and how come these guys aren't saying, 'Yo! What's up?'" So we're somewhere in the middle, like I've just noticed that either you're SxE or you walk around with a 40 ounce in your hand and beat up people. We are not either. In general, we don't get fucked up. We really don't do any drugs, we're not drunks, but I'm not going to say we're SxE. You know, maybe Joe still calls himself SxE, I don't know if he does anymore, but none of us really do anything, know what I mean? We don't do drugs, but we're not SxE and we are not tough guys but we play hard music. So we fall into that weird void which I thought would be cool in the beginning because we could play to both crowds though it kinda left us lost, that's all...

HW: It's kind of weird because for these stupid reasons, Enrage is going to have a hard time getting their music heard.

Jeff: Forever. And it's always been that way and it'll always be that way. That's the only way I can see it because we just don't fit. I'll give you a perfect example. Over the weekend, we played with Black Train Jack and the whole crowd was SxE. We were the only band that wasn't SxE, we were the heavy band. Every band was emo pop punk. We actually went over pretty well considering, but it could have been ten times better knowing what we usually play Pennsylvania. Then two nights later, we played with 25 in Life and Cold As Life and Next Step Up. We were too light and weren't tough enough. We didn't fit in either scene. But I'll open for anybody, that's the thing. Like we opened for metal bands like Morbid Angel and if you are going to accept a show playing a metal show because your band needs it, then do it. You know, like I've seen hardcore bands open up for metal bands and they'll make fun of the show, then don't play.

HW: Well, I know we both have a lot of respect for Sick Of It All but that was one of the times when they blew it.

Jeff: Yeah, when they did the New Titans tour, they were playing with metal bands, and that's great for them, but then they made fun of it to their friends to save face. I notice a lot of bands do that. I mean when the Cro-Mags had "Age Of Quarell" out, they opened up for VENOM and Agnostic Front was opening up for Slayer. Those two bands are like N.Y.H.C. personified. That's before The Cro-Mags went metal. And they were opening up for Venom. You can't get more metal than Venom.

HW: No.

Jeff: So I'll open for metal bands, like when we played with Earth Crisis, that was a metal band (laughs). I have no problems with anyone. Well... when we did the Earth Crisis show, you were there, it was like Earth Crisis, Ashes, Lincoln...

HW: The Wilkes Berry show...

Jeff: Yeah, it was a disaster, but we played there again a couple of months later with Leeway, or Sam Black Church, and it was great, while Earth Crisis sound more metal than we do. Especially the new stuff, where they're considered hardcore or not.

HW: Well, I guess we are starting to beat that point to death....

Jeff: Yeah, I'll go on and on... we're killing it.



**Contact: Jeff Altieri/ENRAGE 308 Byrne Ave. Staten Island, NY 10314**

## ENRAGE cont.

HW: Well, where do you see the future of Enrage headed?

Jeff: Hopefully, something better soon because we've been at this for a long time. Everyone's in their twenties, so now it's come to a point where I would like something like a bigger label.

HW: Hardware might reach some people Enrage might not other wise reach. What would you say to them to get them to check out Enrage?

Jeff: First of all, all they have to do is send me a blank tape and I'll tape them whatever we have for free. You can't go wrong. Just mail me a tape basically, if you like heavy hardcore without the cheese, with a little bit of melody, you'll like Enrage.

HW: Anything else you wanted to say?

Jeff: No, I think we definitely killed everybody...

**EMPTY** I am drilling away, my broken hopes encompass me, but I gotta clear my head, I gotta stay strong, lifes blood pumping down a cynics spine, all my life have I got it all wrong? yes I am wrong, I am drilling away into broken dreams of hostility, but I gotta clear my head, I gotta stay strong, lifes blood pumping down a cynics spine and all my life have I got it all wrong? yes I am wrong, but I gave up nothing yet I am left with nothing, I am empty with nothing to believe in, if thats the way its gonna be, then thats the way it will stay, if you knew my thoughts inside my head you would stay away... Enrage...

## Can't talk... ordering records!



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# JERSEY'S

UNHEARD MUSIC BY JASON

New Jersey spawned many great punk records; the problem is that quite a few are forgotten due to the small number pressed and the passing of years without the passing of knowledge. There seems to be a lack of interest in scene history, many appear content with being oblivious to any band that existed before 1990. If you are interested in some great N.J. punk and hardcore from the eighties then read on.

The first forgotten Jersey gem on my list is the SAND IN THE FACE self-titled Lp. It was recorded in the summer of 1984 and came out on the N.Y. label, Twisted Records, in 1986. The strongest part of this record is the vocals, which sound like a cross between Chris Jones of VERBAL ASSAULT and Danzig. In fact the album was recorded at Mix-O-Lydia in Boonton, where the MISFITS recorded their classic album "Walk Among Us". Most of the songs are mid-tempo punk tunes with plenty of vocal and guitar hooks, but there are a few fast hardcore songs also.

Much of what I heard about SAND IN THE FACE is heresay but I will pass it along because the few facts I do know support what I was told. S.I.T.F. were from the Pine Brook/Montville area and existed from 1982 or 83 to about 1989. I was lucky enough to see them in 1988 at Maxwells with A.O.D.. Besides the Lp, S.I.T.F. have songs on a few compilations; "Mastertapes Vol.2", a Mystic record that I have never seen and the "Dirt Club" compilation. These comp songs are recordings from before the Lp with a different and sloppier line-up. The Lp line-up consists of Paul on guitar and vocals, Michelle on bass, and Gus on drums. Rumor has it that Michelle went to Montclair State College and it looks as though the picture on the Lp cover could have been taken on that campus. Even though this great album is tough to come by it is usually moderately priced.

The next record on my list is MENTAL ABUSE, "Streets Of Filth" Lp. This band was fronted by the legendary Cyd (Sid) Sludge, who possessed a child-like personality that made him loved and mothered by the N.J., N.Y. and Conn. hardcore scenes. One of the most famous stories about Cyd is when a car tire fell from a third story window and landed on his head... the impact didn't even phase him!

"Streets Of Filth" is a raw, basic, hardcore record that is sought out by record collectors around the world. It came out on Urinal Records in about 1985, there's no date on the record. MENTAL ABUSE were from the Boonton/Denville area and the album was recorded on eight tracks at Merlin Studios in Whippany, the humorous lyrics to such songs as "Jock Sex" and "Sock Woman" are what make them classics. Here are some lines from "Sock Woman":

**She was a woman who wanted to be a man  
She was a woman but she didn't have that gland  
She was a woman who wanted a cock  
But all she could find was a dirty old sock....**

Not exactly philosophy but it is fun. MENTAL ABUSE's influence live's on; the band RUPTURE, from Australia, covered "Do You Mind" on a 7" and KRAKDOWN covered "Sock Woman" on a compilation. SICK OF IT ALL said that they used to play "Sock Woman" for fun during rehearsals. The only other vinyl appearance of MENTAL ABUSE is on a compilation on Urinal Records entitled, "Message From America: Hardcore Has Come Of Age". This comp also features ACTOOTHIE FRONT and SEIZURE. A great video exists for an alternative version of "No God" in which Cyd plays the hero by rescuing the victims of a kidnapping. Another rarely seen item is the Cyd Sludge solo album, "Hardcore Caesar", a cassette only release on Paragon Records.

No discussion of N.J.H.C. would be complete without including Adrenalin O.D. A.O.D. spawned from the band East Paterson Boy's Choir. In 1983 they made

their vinyl debut with "Let's Barbeque", a six song 7". This Ep is fairly rare and sought after and it usually sells for \$15 to \$25. Covers with red letters are the first pressing and the blue letters are the second pressing. Songs such as "Suburbia", the first version of "Trans Am" and "Status Symbols" make this an awesome Ep. A.O.D. placed a N.J. attitude in every note of music that they played and every lyric sung. The Livingston mall is mentioned on the first track of the 7" "Suburbia". Guitarist Jim Foster, who co-wrote many of the songs on the debut 7", left during this early stage of the band and was replaced by Bruce Wingate.

Bruce made his vinyl debut with A.O.D. on what is arguably the best hardcore record to come out of Jersey: "The Wacky Hi-Jinks Of Adrenalin O.D.". This album contains 15 cuts; every song is a hit and they rammed it right down our throats. This paradigm of hardcore excellence was recorded at The Sanctuary in Caldwell in 1984. The songs are brutally fast, the guitar tones are painful, and the lyrics are funny and some are even relevant to this day. The song "Rock And Roll Gas Station" is rumored to be written about a gas station in Clifton, N.J..

The follow-up to "Wacky Hi-Jinks" was "Humungousfungusamongus", an album that is almost as brilliant as its predecessor. Recorded in 1986 in West Orange, "Humungus..." contains the same fast and furious ingredients that made the previous records great. Both of these Lps are relatively easy to find and both were even pressed onto a CD at one time. A.O.D. slowly went downhill from here on but if you really like these records you should check out "Cruising With Elvis In Bigfoot's UFO". "Cruising" departs from the thrash formula but it contains some great punk songs as well as a good amount of filler. "Ishtar" is A.O.D.'s stab at stardom with a college rock record. Original bass player, Jack Steeples abandoned the band before they changed direction. He returned to play a special show at the Pipeline in Newark, probably in 1988, where the band played their first Lp in order, from beginning to end.

Two seven inches also came out during the time of the first two Lps. I don't place much emphasis on them because they don't contain original material. A.O.D. shared an Ep with BEDLAM and it's quite a collector's item even though it only contains live versions of cover songs that I believe were recorded at City gardens. The other seven inch has two songs; "Nice Song In The Key Of 'D'" and an even faster remake of "A.O.D. vs. Godzilla", which the band retitled "Return To Beneath The Planet Of Adrenalin O.D. Vs. Godzilla Strikes Again In 3D". "Nice Song" is a great pop punk tune that appears on "Humungous" and the rerecording of "A.O.D. Vs. Godzilla" makes this usually very cheap seven inch worth having since it is so unbelievably fast and aggressive; it makes most of today's hardcore sound like bad metal played by the physically challenged while on ludes.

Today original guitarist, Jim Foster, is playing in the punk band, Electric Frankenstein with Scott, the second singer of Verbal Abuse, Sal from the Thing, and John Stehl from Holeshot. Jack Steeples, who is quite the family man, occasionally plays guitar in Mental Decay. Paul Richards has been seen playing bass in some bands in Manhattan. Bruce moved to Connecticut and Dave Scott moved to Florida. A.O.D. have been cited by Gorilla Biscuits and Lifetime as a musical influence.

A.O.D. records are relatively easy to find for under \$5. Buy Our Records did a good job at distributing A.O.D. and their other punk acts, and I strongly recommend tracking down the first two Lps. As for the other records mentioned in this article, good luck in finding them, it's not impossible and probably won't be that expensive. Ask around, I'm sure some kind collector nerd wouldn't mind taping these records for you! Happy hunting!!!!

**"New Jersey's Got It!!!" more N.J. stuff next page →**



#### MONGOOFF

LYRICS: DAVE SCHWARTZMAN  
MUSIC: THOMAS K

IT'S GETTING REAL HOT  
I TOSS, I TURN  
I CAN'T FIND COMFORT  
I'M GOING TO BURN  
I GET UP TO MAKE A PIZZA  
ANYWAYS LEFT BUT A BOX  
I LOOK INTO MY COOKIE JAR  
AND FIND MY DIRTY BOX  
"SHOULD I SLEEP ALL NIGHT?  
I'VE BEEN LATE UNTIL DAWN  
THROUGHOUT A DITCH!  
WHEN YOU HAVE TO GET UP THE NEXT MORNIN'  
THE WALLS ARE CURSING IN  
I LET OUT A SCREAM I NEVER FIND COMFORT  
SLEEP IS BUT A DREAM, IT'S BUT A DREAM!!

#### BURN ONE

(INTERLUDE)  
STEVE BURNETT

RECORDED AT THE SANCTUARY  
CHICAGO, ILL.  
ENGINEER: RICK  
PRODUCED BY BEDLAM/ADRENALIN  
© BEDLAM 1985



**BEDLAM**  
W/ JIM SCOTT - FRANK  
TOM STEVE



BEDLAM SER: FUCK U, ENTIRE!!

ST+Z  
**PLEASED  
YOUTH**



## "New Jersey's Got It!"

By David Koenig

When I read Jason's article about some of the bands/records that came out oh so long ago, I totally had to rip his idea off and add to it. Hope he's not too pissed. Anyway, he wrote about many good bands and their respective recordings but there are a few more worth mentioning. BEDLAM were A.O.D.'s label mates (actually members of BEDLAM ran the label) and seriously, I liked them better. They played some great thrash stuff while straightforward, had a style all of their own. Lyrics were serious in a humorous way, mostly about New Jersey. They had one song which PC folks will flip out over, "A.I.D.S." has some really derogatory statements against gays. For that reason, a lot of people steer clear of this disc. Fuck it! I really don't give two shits about one song, BEDLAM kicked ass. They released two 12"s, their self-titled Lp and "Lost In Space", an Ep with a couple of covers and some not so good surf punk. By all means, search out the 1st Lp, it's a N.J. classic.

A compilation came out on Buy Our Records in 1986 called "New Jersey's Got it!". On it were all N.J. bands, A.O.D., Stet, Pleased Youth, Bedlam, Cyanamid, Children In Adult Jails and Bodies In Panic. If you want a good idea what "the N.J. sound" was like this record is a good place to start. The graphics are chemical spill oriented because at the time chemical companies were in the newspaper everyday trying to cover up some spill.

**MORE GREAT RECORDS:** Since this piece is going to be short, I just want to tell you about must have N.J. records quickly. I encourage you to track some of these down and give them a listen. **BODIES IN PANIC** Lp: great thrash record, they cover the Spiderman theme here, **SAND IN THE FACE** Lp: Just as Jason said, this is a must. Was lucky enough to see them a couple of times. **MENTAL ABUSE** Lp: I must listen to this record like once a week. They actually got back together in 1988 for a few shows (which a lot of them were with **LIFE'S BLOOD!**), **BIG CITY** comp Lp: while not a N.J. record, almost all the bands mentioned above are on it., **TMA "What's For Dinner"** Lp: Not a well known disc but worth checking out, fast hardcore stuff... Maybe next time I talk about some crazy show experiences and more bands- David



# FLOORPUNCH

So I'm a little biased. I think FLOORPUNCH rule. Their 7" will be out on my label around mid July, so keep an eye out for that. In the meantime you can still get their demo from me. This interview took place after practice one night in Kingshott's basement. It's pretty short, I just wanted to get their name out and let you all decide for yourselves. They have no heavy agenda, just hardcore. Present were Bill, Mark, Kingshott and Zev, as well as a host of others. Zusi was away at school so I had him write a few comments down so he doesn't feel left out. Photo by Cory -Brett

HW: What are the origins behind the band?

M: We were at the Chatham show, bad bands were playing. We got fed up with the scene. We were out in front complaining, because Lord knows we weren't inside watching them.

B: The five of us were outside together. We were like, "Hey let's start a band".

M: And all it's about is dancing. (Laughs) Let's call it FLOORPUNCH. Just for fun. Just to do it. Bring back the spirit of '88.

HW: I've heard about some people, not a lot, saying that FLOORPUNCH is ignorant or something like that. What do you have to say to that?

B: Fuck you.

M: We're doing it just for fun. I'm not doing it to make my fortune or anything. And to whoever said it, I've got a good job and I went to college. I'm not ignorant.

B: I think people take themselves too seriously nowadays. Hardcore got caught up so much in politics that you can't even say certain things. You can get away with being stupid if you're a two-bit punk band. No one likes hardcore bands anymore. You can watch a band that drinks beer and smokes pot and talks about fucking chicks, but.

M: Basically everyone's just too uptight. You can't have fun. I said the word "gay" just to piss people off, and it worked.

B: Certain individuals are always talking about being offensive and pissing people off, like that's their idea of punk, but as soon as you say something that offends them they cry about it. They call us ignorant or whatever. Their idea of being punk and being offensive is saying, "Fuck the cops", or whatever. When there's no cops around to hear it. But if you say something that's offends somebody in the room, intentionally or not, they'll say you shouldn't have said it and all this other shit. Like you don't belong in hardcore. Fuck that. I hear a lot of stuff I don't like, you don't see me whining about it. I don't like people who go to shows drunk and start fights and shit, but some asshole will say, "Oh, it's his right to do whatever he wants" and they'll tell me I don't belong in hardcore because I'm not sensitive to their issues. Those kids... their mom pays their rent anyway. How punk is that? "Mommy pays my rent. I'm punk rock. I wear gas station clothes. I've never worked a day in my life." Why don't you come down and work a day at my shop with me? I'll show you work.

HW: So what makes for a good hardcore show?

Z: Stage diving, finger pointing, dancing.

M: Kids who are sincere about the music, they feel it in their heart. They're not just there to impress people. They're not just there for a fashion show.

K: Skinheads.

B: Army pants, Nikes.

HW: Why don't you tell me about some lyrics.

M: I wrote all the lyrics. I wrote them all, pretty much, in one night. I was listening to the BREAKDOWN demo, I listened to some other youth crew type music for inspiration. So I got stuff about fighting and crews. Militant straight edge, a little PROJECT X was thrown in the mix. The lyrics might be overdone a little bit, but it reflects, somewhat, how I feel.

HW: Are they TOTALLY serious?

M: I would never say they were not serious. But I wouldn't say...

Z: Go out and beat the shit out of somebody.

M: Yeah, exactly.

B: That's the way you feel sometimes, though. If somebody's sitting next to you smoking, you just feel like punching them in the face, you don't want to breathe that shit and they don't have enough respect not to smoke in your face. So, you know, the way I look at it is it not saying we're going to punch you in the face or anything, because we're not, but that's just the way we feel in certain situations.

HW: What happened at that show in DC?

Z: That was all Geoff's fault.

B: OK, some kid from Philly, who is a fringe member of the crew, was kicking some kid or something, we don't know why, so Little Dave was trying to break up the scuffle and he tied the kid in a knot on the ground. He had that kid neutralized on the ground to stop him from hitting this other kid.

Z: Then some other kid kicked Dave while he was occupied on the ground and then Geoff grabbed that kid by the throat. The bouncers came over and went after Geoff then this kid Justin grabbed one of the bouncers in a choke hold, and since the bouncer was about twice



"Cross my path...Don't get in my way...  
You better watch...what you fucking say!!!" - "My Path"

the size of Justin he smashed him into the stage to get him off his neck.

B: This ended up on my side of the stage, and I didn't really know what was going on. I just saw some big guy hit one of our guys and start choking him, so I went after him with my guitar, which was stupid. I didn't think. This girl stepped in and stopped me by grabbing my guitar. It should be mentioned that the bouncers did have weapons and they probably would have killed Justin if someone didn't step in. It was another case of musclehead bouncers who don't know what the fuck they're doing.

M: We're not pro-fighting. We're not out there to start fights, but you've got to have your friends back. That's what it's all about.

HW: So what cover songs have you guys been playing?

Z: "Thinking Straight"

M: "Thinking Straight" and "Malfunction".

K: BREAKDOWN "Safe In A Crowd".

HW: Some people have a problem with that song.

M: It's my favorite song on the demo. I liked that demo for fucking ever. Way before PC was cool. I never said, "Hey, let's cover 'Safe In A Crowd' because it will piss people off". That's probably my favorite song on the demo. When BREAKDOWN used to play it I didn't see anyone complaining. I know if I saw a band covering it I would want to go crazy. We cover "Malfunction" just because the CRO-MAGS were probably the best band ever in hardcore. The crowd loves that one. It gets everyone fired up.

K: We cover WARZONE too.

HW: Do you guys think you're going to make any kind of a difference in this hardcore scene?

B: Yes.

M: Can I go first? We did this band just so kids would know what they're missing. And I think, just by our demo sales, that kids are getting the idea. They think what we're doing is pretty cool. I see kids dancing to us that you wouldn't expect. I think a lot of different kids are hearing our music which is really what we set out to do.

K: There's some bands coming up that play good music, old style. Like FASTBREAK.

Z: RETREAD.

B: RAIN ON THE PARADE, CORNERSTONE. I think we'll make a difference because we talk about straight edge. A lot of people in straight edge bands dance around the issue of being straight edge. They talk about drinking milk or "we'll burn your neighborhood down". We're saying: "This is straight edge, this is what it was. This is what it'll be again."

HW: So without mentioning any names who was the inspiration behind the song "Persevere" and what prompted you to write it?

M: Steve McVeigh. I went away to college, he called me

up and said, "Dude, I'm having urges to drink. What about you?" Because we always said if we were going to drink we would do it together. I said, "Fucking no way man. It's not for me." I came back from college and found out he'd been drinking. People say there's more to a friendship than just drinking, but that's what we started it on. The whole Stop and Think crew, which was '87, '88, '89, they all went broke. It was just us two. We had each other, but then he did break the edge. I still keep in touch with him, but it severed the ties we had made. I still love the kid. I'd do anything for him, but it's just not there anymore. He's just not the same when he's drunk. When he's drunk he's not the same. That's all he thinks about. It consumes his whole life.

HW: So what about this alleged Stop and Think crew? Where was this based? (I'm asking questions I know the answers to better than him)

M: The fucking Jersey shore. We were hundreds strong, and we regularly battled Sayreville.

Geoff: You would have regularly lost.

HW: Funny, I only remember about eight members.

M: There was only about twenty.

Geoff: And all these made up, huge guys.

HW: So somebody give me a brief history of Matawan.

K: Well, as anyone knows, the best band from Matawan was CC4J (CRYPTIC COOKIES FOR JESUS).

Z: They were the only band from Matawan.

M: You can't forget UNITED FRONT.

Z: There was STEP AHEAD, they lost the edge and changed their name to CC4J.

M: Matawan's weak.

HW: Let's talk about sports.

M: I played college football.

HW: Tell us about how you blew out your knee.

M: It was on a draw play, the running back got hit at the line of scrimmage, and I was shading the ID tackle, letting him run up field, getting him to over pursue and take himself right out of the play. The whole pile fell on me. I never even saw it coming. It took out my knee. People say they can kick me in the knee, that'll take me out, but the truth is: It's metal. It's stronger than my other knee. 140 staples in my knee after the surgery.

HW: So if you could get sponsored by a company what would it be?

B: Nike, Champion, Vans.

HW: Even though Nike hasn't made a good pair of sneakers in six years?

HW: What about a restaurant?

B: The Outback, Friday's. So anyway, ask us about our jobs and what a strain it is trying to get away for shows and renting vans when you don't get paid.

Z: I work at the Wiz. I unload trucks into the trunk of my car and sometimes into the building.

M: He's a clepto.

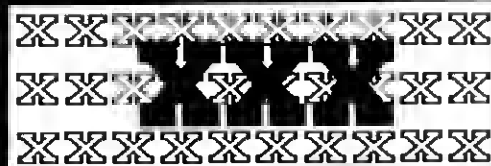
B: I'm a working class individual. I work in a shop in Cliffwood Beach, the worst place in the world. I rebuild alternators for trucks and buses. I don't make a lot of money and I have to pay rent and car insurance and buy food and I've got like twenty bucks left over for the week. I pay for fucking band practices with the two bands that I do and when you ask for \$50 to play a show kids cry because they think you're a fucking rock star, demanding money. Trying to get a guarantee and listening to these kids cry about it is bull. \$50 isn't a lot of money. It's hard to work a job, pay your rent and buy food and then play a show when it all comes out of your pocket. You've got to buy shirts, rent a van, gas... Guitar strings are like \$7. That's not a lot, but I break my strings every time we play, so I've got to restring every show. Equipment is expensive, kids don't understand that. You charge \$8 for a shirt and you hear complaining. The kid's wearing a fucking \$50 pair of jeans he bought from a skate shop.

HW: Alright, any last comments?

M: Just don't forget what hardcore's all about. Have fun, and don't take EVERYTHING so seriously.

## ZUSI SPEAKS:

Since I couldn't be around for the interview Brett asked me to write something about the band. I have no idea what questions Brett asked the rest of the guys and what responses they gave, but for me, when I think of FLOORPUNCH I think of hardcore. Some of you may agree with me and some of you may disagree. To tell you the truth, either way I'm not losing any sleep over it. I think that over the years I've started to lose touch with an essential element of hardcore—the idea of the power of the individual. The idea is that you may not be able to change the actions of the world, or those of your country, or even those of your friends, but what you can change is yourself. And who knows, if enough people decide to make the change maybe they can make a difference. Hardcore has changed a lot since I went to my first show, some for the better and some for the worse. What hasn't changed is the fact that it plays an important role in the lives of a lot of kids. I guess to me FLOORPUNCH is an expression of how important hardcore is to me. I don't know, in a certain way hardcore will never mean as much to me as it did when I first got into it. FLOORPUNCH is my attempt at expressing those feelings. Like I said before, if you like us that's great, if not then whatever, either way I sleep good at night. —Chris Zusi, South Bend Indiana, November 1995.



# NEW JERSEY

# 97a



*It took two area codes, three towns and four phones to get this interview with Chris and Todd of 97a, who just happen to be one of our favorite newish bands in the state of New Jersey. It seems that they don't get the respect they deserve because they play that "thrash hardcore retro stuff". Well, they maybe "thrash" and "hardcore", but they are not "retro". 97a are a great band and are worth checking out...David K.*

**HW:** Since a lot of people outside the area might not know, why don't you give us a run down of 97a, your history, what you are trying to do and all that other good stuff.

**Chris:** Well, we are 97a, We are a hardcore band. Not too many bands these days are hardcore. I don't think bands these days wants to be a hardcore band, they are trying to be something more than that. We started about a year and a half ago. Todd and I started the band and we got a friend of ours, Glen, to play the drums. We recorded a demo about a year ago, Todd?

**Todd:** Yeah, last November.

**Chris:** And we needed a bass player to play live because I couldn't play bass and sing at the same time. So we got Clint and that's the line-up. He's been with us about a year almost.

**HW:** It seems like you guys have a little trouble getting shows in the area. Is that true? Why do you think that is, if it is?

**Chris:** I think a lot of people have a problem with us. They are put off by us for some reason. I think they are intimidated by the fact that we are just trying to be a hardcore band and not, like I said before, trying to be anything more than that. They might not be into the style of music that we play, which leans to the more faster...I hate to say it more thrashy sound. Not a slow heavy type thing.

**HW:** So if you had to compare you music to someone who didn't know anything about 97a, what would you compare it to?

**Chris:** I don't know, what would you say Todd?

**HW:** It kind of reminds me of early 80's, mid-West stuff.

**Chris:** I can understand why people would say that, but I would hate to lump us in with any era, because to me, we are playing hardcore music the way it should be played. Hardcore music seemed to progress at a normal level from the late 70s to like '89-'91, then bang! All of a sudden it wasn't cool to play fast anymore. Everybody was playing slow. And that's where I think people start saying we are "old school". We are not trying to do anything like that, we are just a hardcore band. We just want people to realize that fast music is what hardcore's about. If they get slighted that we are laying it on the line so bluntly... the bottom line

is that if you look at any hardcore album or seven inch from '89 or earlier, it was fast. It might not have been break neck fast, but it was fast. There was no slow bands. There might have been bands that did a few slow songs.

**HW:** So how does skate boarding relate to your band?

**Chris:** I don't know. We all into skating but with all varied interests. I guess I'm into it the most and Clint the bass player is into it. We go out and skate sometimes. I guess it's something I was into and it was a good name for a band. I was like there's no skate bands left.

**HW:** It seems like at one time, skate boarding and hardcore had a pretty good relationship going. Now, skate boarding more aligned with rap and stuff like that. There's really no hardcore bands in Thrasher anymore.

**Chris:** Yeah, I would never got into the whole hardcore/punk thing if it wasn't for skate boarding. I always saw the two as linked. Not saying they should be or they have to be, but I saw it as linked. I know a lot of my friends got into hardcore the same way. When I thought about it, I thought they were very close, so it wasn't like, "We're going to do this!". It was like, "Oh skateboarding/hardcore". When I first started writing a couple of songs, I was really pissed off by the whole skateboarding scene. The way it was two or three years ago. It's getting a little better but it's still a negative stale thing where everybody's just the same.

**HW:** Todd, why don't you talk about the song you sing? You usually have something good to say about it at shows.

**Todd:** That would be "Average Citizen". I wrote the lyrics to that.

**Chris:** He wrote the lyrics to "Confidence" too.

**Todd:** The lyrics to "Average Citizen"... It was just a thing where, it was a song that really moved me, so I just figured I want to sing it because I felt really strong about it. It's about being frustrated how many different roads your tax money can take. I was watching how the upper class gets pardoned and how different tax money is used to fund some senator's vacation or vacation home. It's about the different routes the money takes and how the lower and middle class just gets screwed.

**HW:** Who writes the bulk of the lyrics?

**Todd:** Chris writes the bulk of the lyrics. I write a few songs, but I more...

**Chris:** Todd wrote about four of them, I think?



ALL 97A PHOTOS BY MATT D'ANGELO

**HW:** How many songs do you guys have all together?

**Chris:** I think somewhere around eighteen.

**HW:** Do you still play them all?

**Chris:** There's about sixteen of them. We might not play them all at one show, but there's sixteen of them that we'll usually play, there's only one or two that we don't play that often. Probably never play again. Those were like the very first songs we wrote, for a year and a half we have been playing them...I guess for some people who haven't seen us, they might want to hear them. For someone who practices twice a week, it gets a little redundant to play those songs like two hundred times.

**HW:** So how did you guys get hooked up with a record label from Japan?

**Chris:** Well, I do a D.I.Y. skateboard distribution, like a person would do a record label. I had a pen pal from Japan, he was interested in my band. So I sent him a tape of my band, the demo tape. He really liked it and asked if we wanted to put out a record with live songs on it. He puts out live records, he has put out stuff like Capitalist Casualties, Rice, Rupture. I think he is working on something by Spazz next. I said well you are in luck because we have a live tape that I kind of liked, I guess so... We like it better than the demo.

**HW:** So do you have any plans to do any studio recordings anytime soon?

**Chris:** Yeah, as a matter of fact, we have some time booked in February to do about ten songs.

**HW:** Any idea who is going to put that out?

**Chris:** We have a couple of different things we are thinking about. Nothing's really definite yet. So I don't want to look like a big mouth and say we are going to do this or that. I guess when we record those songs, they come out somewhere, somehow.

**HW:** So why don't you talk about that song "Commitment" and if it was written about anyone in particular in mind.

**Chris:** "Commitment" was written to express my anger that I felt about certain people who tried to force their so-called life long pride down our throats and then not be there to back it up. Since a commitment to anything revolves around actions and not words, I thought it was ironic to hear someone tell me, instead of showing me. Although, the song was written about certain "Youth Crew" types it is not exclusive to them alone, but to anyone who has gone back on their words about sincerity and/or pride. I want to make it clear that the song is about dedication to Hardcore, not the straight edge, which is a whole other issue that I feel should be left up to a personal choice, as long as it does not harm others, especially me!

**HW:** So what do you think about the kids that go to hardcore shows these days? Are they as sincere as when we were first getting into it? It seems there's a high turnover rate in this area.

**Chris:** Sincerity isn't something you can really measure until it's proven. Going back to the question you just asked me before, I guess we thought a lot of those bands back then that came and went, were sincere. Maybe it was three or four years before it was proved that they weren't. It's hard to say. I met a lot of people who I have met who seemed insincere. But then when they got into hardcore a little deeper, they turned out to be really into it. Then again, I met a lot of people who I thought were really into it and I don't know where they are now. I always thought sincerity was something

you proved, not something you talked about.

**HW:** Chris, when you talk before the songs, you usually include yourself in whatever might be judged negative. Do you think more people should take more looks at themselves like that?

**Chris:** I guess I include myself, because I don't want people to think I'm judging them. I'm just saying this is something I noticed that goes on and sometimes it's an issue that I can be included in. Sometimes it's not. The songs that I usually say that about are the ones that I feel...I know I say that with the song "Blueprint" because somewhere down the line, everybody tries to fit in with a group or a clique. I've been a victim of that too. I'm not saying it's wrong or bad, I just want people to realize that when they do that, make sure it's for the right reason. I just don't want people to do it blindly.

**HW:** Do you think there's a total loss of individuality in hardcore these days?

**Chris:** I tend to think that there is a loss of individuality in a lot of things. I think everything come around full circle. At one time hardcore was something different. Now it's pretty much proven itself to be a staple of music expression. I guess it is going to be kinda repetitive in some ways. I think having to be different is necessarily the right thing. As long as it's sincere... 97a plays music that some would consider redundant. Something that has already been done. Every member of 97a truly likes that kind of music. We are playing songs that we like, we are not going. "Let's try to make a song that people are going to remember 1988!" We are not trying to do that, just try to write songs that we like, that we feel no if's, and's or but's are hardcore songs. In that respect, we are trying to fit a mold. It's a mold that we are intentionally are doing because we want to, not because we want to fit in.

## CONFIDENCE.

DOWN ON YOURSELF, REJECTED BY YOU. BROUGHT ABOUT A CHANGE, TO BE SOMEONE NEW. IT'S NOT THAT ROUGH TO WALK YOUR OWN PATH. SET FORTH YOUR GOALS, YOUR INNER PRIDE WILL ALWAYS LAST. DO WHAT'S EXPECTED, JUST TO BE COOL, INSIDE YOUR HEAD, YOU FEEL LIKE A FOOL. TRUST YOUR INSTINCT. FOLLOW YOUR INTERESTS. TAKE COMMAND OF YOUR LIFE, AND YOU WON'T HAVE TO PROVE ANYTHING TO ANYBODY, BUT YOURSELF! YOUR IGNORANCE, SETS YOU APART FROM THE TRUTH IN YOUR HEART. YOUR CONFIDENCE IN WHO YOU ARE, CAN MAKE YOU STRIVE VERY FAR. LOSE THE FRONT THAT YOU POSE, AN IDENTITY THAT SOMEONE ELSE CHOSE. THEY CHOSE IT!

## AMERICA'S HOMELESS.

BUILDING AND BUILDING ON EVERY INCH OF LAND. NEVER LEAVE A PLACE FOR THE WILDLIFE. WHAT STARTED OUT FROM NEED, IS NOW JUST A QUEST. GOT TO BUILD UP CONDOS FROM EAST TO WEST. CUTE IN A PET STORE OR EVEN A ZOO, BUT IF THEY'RE IN THE ROAD, THEY'RE JUST DEAD MEAT. WHEN THEY GET IN YOUR WAY, JUST SHOOT TO KILL. HUNT THEM ALL DOWN BECAUSE IT'S JUST GOD'S WILL. I'VE GOT A PLAN, LET'S HUNT DOWN MAN! I'VE GOT A PLAN, LET'S HUNT DOWN MAN! MONEY IN YOUR POCKET, AT THEIR EXPENSE. IT DOESN'T REALLY MATTER IF THEY LIVE OR DIE. IN THIS WORLD, MONEY IS ALL WE NEED AND THE ANIMALS DIE BECAUSE OF OUR GREED!

**HW:** What do you think of...I think I see a difference between when hardcore seemed to be for the fun of it, the enjoyment of the music and now the only bands that seem to get attention are the bands that make a full time job of hardcore. You know, they tour constantly and they play giant shows...

**Chris:** I don't really follow what you mean unless you are implicating specific bands...

**HW:** I'm not implicating anybody in particular, but... with the explosion of the "alternative" scene and all that crap, those bands got huge. They got MTV, they got record deals, make money so the guys in the band don't have to have a real job. They do that instead of promoting their band the way it used to be done; through flyering, mail, by playing shows, hanging out and going to see other people's bands. It seems these people are taking the easy way out and you guys are still trying to do it the old-fashioned way.

**Chris:** I have found that a lot of people have a difference of opinion on this but I always thought that stuff like music, art and shit like that are kind of like hobbies...people should really make a career out of something like that. Even some of the greatest artists, I don't think a painting is worth two million dollars. I don't care what it is. I don't think a record contract is worth two million dollars. A sport player is not worth ten million dollars. That's a personal opinion of mine. If a person came up to me and said, "Hey, I like your band. I can make you big." I don't think I would do it. There's a 99% chance it's not going to be on the terms I want to do it. If it was through an sincere way. If, I doubt it would be...then I don't know what I would do. Because I just graduated college, it's kind of hard finding a job. A lot of people say don't sell out and all this stuff, it's not an issue of selling out. It's the issue that you have a talent and somebody willing to pay you for it.



Somebody might look at that a little differently when they have that talent. Every band that has gotten that way has been on an indie level selling tens of thousands of copies. When we are on that level, ask me that question again. Right now, I say I just do it for the fun.

**HW:** What are some of the other things you might sing about?

**Chris:** I don't know...I'll have a lot of things that I'll sing about, that I want to sing about. After I write down the lyrics, not all of them seem to be of the level of...there's a lot of songs that I'll just throw in the garbage. After I'm done writing it and it seems that it's important, I try to write things that haven't been done before. Everything been done at least twice at this stage of the game. I try to write about things that doesn't seem too redundant or has a different twist to it. They are usually things that I'm blunt or blatant about, stuff that pisses me off. That's usually what it is...Todd's laughing because he can probably tell you why he writes his songs.

**Todd:** Because things piss me off...

**HW:** Well, yeah, hardcore's a pissed off sport I think.

**HW: (DK)** Brett, are you doing the dishes? (The sound of dishes smashing and water running have been prevalent in the last five minutes!)

**HW:** Of course, I always do the dishes when I'm on the phone. (much laughter) I wasn't washing them, just putting them away. It seems like a lot of bands especially...I don't know in like maybe the last five years all of a sudden have this heavy agenda that they have to push, whether it's being a vegan, or the government sucks...

**Chris:** Not to cut you off, but 97a is a band that is singing about a lot of issues that most bands think are too trivial. Like the songs we sing about skate boarding, we have had people go, "Oh you guys are like a fun band." I'm like, "No, those lyrics are dead serious". They're like, "We'lln't get it". That because you are too worried about saving the world. That's something 97a is not going to be actually be able to accomplish. But maybe 97a, on the level that we are at, can accomplish something writing the lyrics that we write. I mean I want to try and accomplish something with the lyrics. I hope that they are not being sung in vain, somebody, some-where is getting some sort of message out of it. What's the point of telling everyone that they have to do this or they have to do that? Half the people are going to go, "OK, I want to jump on their bandwagon!" and the other half of the people are going to try their best to try and put you down. I don't want to write lyrics that are going to create a bunch of mindless followers and have a bunch of people hate me. I want to write lyrics that people can relate to whether they agree with it or not. At least try to see our point of view. Todd's lyrics go for a different than mine.

**Todd:** I agree with you pretty much on that. They might appear to be a little superficial to some people. It's just what we are feeling at that moment. I wrote the one song, "P.C." in a way that's related indirectly about that we are not really concerned about these really profound issues. For some people, it's good that they are into it and whatnot. For others, they have no business even pretending to be for one cause or another. Some do it just to be like everybody else. There's no point in that.

**Chris:** Going back to when we were saying the scene kinda changed around the late '80s/early '90s, you had that whole hardcore thing where it just escalated to a point where there was a group of kids that said we want to do hardcore by a whole different set of rules. The mainstream hardcore went for the slow,



heavy kind of thing. And all the bands that are more on the D.I.Y. level are really trying to go into... There are a few bands that aren't going into it, I don't want to pigeon-hole any one into a group because that's exactly what I don't want to happen to us. But I see a lot of these bands when with the whole P.C. thing and to me the whole P.C. thing is like, "Hey, straight-edge isn't enough. I have to be better than you for that." Now that wasn't good enough, you have to be vegan too. Well, wait a second! Do you want to alienate everybody? If that was the way hardcore was in 1983 or 1984 when I got into it, there is no way in hell I would have gotten into it. How am I suppose to live up to all these rules? (laughter) I couldn't do it! I'm a good person...

**HW:** That's the thing back then there really wasn't any rules, more like customs or traditions. Now you don't even have that. Everything like so critical, you have to do this, do that.

**HW:** (Brett) God forbid you do anything different.

**Chris:** It's come to the point where I took a step back and said, "Wait a second!". How's that going to relate to the average person? I don't just want to relate to

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someone who's been into hardcore for five years. That's not going to get any kids into it in the first place. When we play, we get a lot of people who have only been to a couple of shows...who come up to us afterwards and are really into what we did. Sometimes it's people who have been into hardcore for a while seem to be alienated by what we are doing 'cause we are not playing the game by the rules they think should have been established by now. I think hardcore really changed my life. I would not be the same person I am now if it wasn't for hardcore. What I think got me into this and what I think would get other people into it too, that's the whole real issue behind it...show kids that if one person wants to sing about being pissed off on not being able to afford a dishwasher (laughter), let them sing that if they want! Maybe it's serious to them, to me it wouldn't be serious. Why does it have to escalate to the issue of unless you are singing about something that's about saving the world or creating a new standard of correct vocabulary for all different kinds of people? That's not important, I don't see how anything anybody would have to say, if they were sincere, wasn't important. That's like the skate boarding thing, people think that's a joke, a couple songs we wrote about skate boarding. There's a serious issue that a lot of kids get into skate boarding and they don't care about going skating or whatever. They go and they skate and they don't respect where they skate, throw stuff on the ground, graffiti walls... then when the cops kick them out, they don't know why and scratch their heads and don't know why it happened! You got to respect things. People look at the lyrics and because they're not on a worldly issue of respect, just a small facet of it, they laugh it off. That kind of fuels our fire about other things, 'cause I have had people say to us, "You're a fun band". That's insulting.

**IIW:** I don't think you guys are. If you were, I don't think Brett and I would be interviewing you!

**IIW (Brett):** You have to be a pretty good joke band, like MURPHY'S LAW.

**Chris:** That's what they set out to do and that's great.

**IIW:** Well, tape's running out. Any last comments?

**Todd:** I guess this is where we say, "Go buy our record!" Chris?

**Chris:** I just want to thank the few people who do support us. I also want to thank Unanswered, because they are a great band. They also go through the same thing as us where no one what's to check them out. We also want to thank Shinji for helping us out and releasing the seven inch!

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## COMMITMENT?

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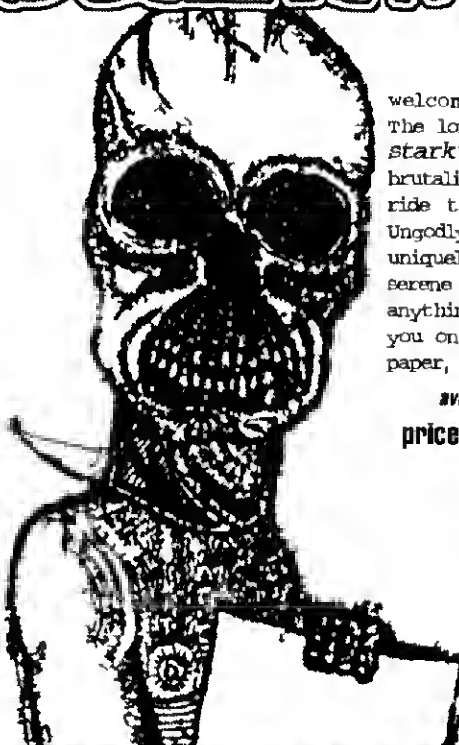
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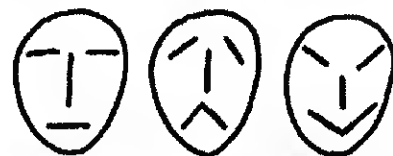
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 **ensign**  
m.p.s.r

*I love to go out and listen to new stuff. Unfortunately, most new bands that come out now-a-days seem ready made for a certain genre. There's too many pure pop-punk bands or ready made Xstraight edgeX bands. ENSIGN are a new(ish) band from the Brunswick area and they don't come pre-packaged for easy consumption. They are a band made up of four guys with varied interests and influences. The resulting mix of hardcore and punk styles, both old and new is the closest thing I've seen to original music in a long time. The drive to make good music overrides the desire to be popular. ENSIGN are a great band, and I guess its not surprising that they have a lot to say as well... -Mat Gard*

HW: OK, who's in the band, and who does what?

John: I'm John, and I play guitar. Tim sings. Chris Ross plays drums and Walt plays bass. That's not in order of importance.

HW: Could you give me a brief history of the band?

John: We started at the end of 1993. The members of the band were Chris, Walt, Vin, Graham and myself. We practiced for a while and had our first show in March of 1994 with Shades Apart, Halo Boots and Seething Gray. At that show our name was Eclipse of reason. Nobody in the band really liked the name, but we needed one so we used it. Ever since that show, we've been Ensign. We played shows from there on, and that's pretty much where it started. We did a demo in June of '94. We like to imagine that the demo doesn't exist anymore. That's not against anyone who was or still is in the band. We just don't play any of the songs off of it.

Tim: Its a different version of Ensign.

John: Its just not us now. We're just different elements in the band now. The singing style is much different and the guitar sounds were much different as well. It's not bad, its just something that we don't have anymore and its turned out for the better.

HW: How did Graham leave and Tim come to join.

John: Late in last year, Graham started another band; Felix Erump. He was doing both bands at the same time. We weren't sure which band he was into more. We were starting to have some problems with him and were wondering about him. His singing style was something that our music had turned away from. And it turns out that just when it got to the point where we were going to ask him if he was really into the band or not, he came and told us that he was really going to do the other band. So it was kinda a mutual thing. It ended up being fortunate because all of us like Graham; he's a good guy. We didn't want to force anything on him or give him an ultimatum or anything. so it was just a good thing that he went on with his other band. It seems that he's happy with it right now, which is good. Tim came into the picture as graham was starting to lean towards his other band. We started looking for new people to try out and Tim was the first, but he couldn't do it because he was away with Sick of It All in europe at the time. We really didn't try anyone else out. We kind of looked around and didn't find anybody. Eventually Tim came back and tried out and worked out in the first practice. From then on, we have stuck with him.

HW: With Graham leaving and Tim joining, it seems like Ensign is just starting over again. Is that frustrating to a band who's been around for a couple of years now?

John: Not really, because I think that we are basically a new band. We've lost Graham, we've lost Vin and we are playing as a four piece. Tim has a totally different style of singing than Graham did. In losing Vin, we lost something. He was a great musician, but he was too much of a great musician. He tried adding an ele-

ment to the band that we didn't want. We wanted more of a raw sound and he wanted more of a technical one. So we sound like a totally different band than we did a year or so ago, before Tim started. I don't mind that people think of us as a new band. Graham was only in the band for about a year. I don't find it frustrating at all. The way things are now, having started over is probably better than how things would have been if we were with the other members.

HW: Tim; Bands with ex-tough guys (like Kurbjaw) seem to get a bad rep because of this. Do you find this to be the case with Ensign?

Tim: Its kind of weird. When I first joined the band, a lot of people, like the New Brunswick kids were like, "Oooh, that's Sick Of It All's roadie" or "He's a tough guy, he's DMS..." Chris and everyone took my side at first. They told people that I was a nice guy. Yeah, I think there is sort of like an image, or stigma that comes with me or any number of kids who came from this era of New York hardcore. We had gotten into some fucked up things. I did a lot of regrettable things back then. A lot of people I'm now close with in new Brunswick were kind of apprehensive at first. but people learn and people can change. Every once in while we'll hit a stumbling block with the kids who say that they don't like us because of some of the things I've done in the past. I can't defend some of my actions from back then, but I've grown past that. I really feel strongly against some of that things I've stood for back then. All I can do now, for Ensign and for me is to try and show people that have a negative view of me and Sick of It All and all that other stuff that I was involved in is to show them that they are not so right about it. People can change. Not just me, but bands like Sick Of It All. They are friends of mine, and they're not such bad guys.

HW: A lot of times Jersey bands seem to do a lot better in connecticut and Rhode Island. Do you in your experience, find this to be true?

John: As far as we're concerned, I haven't noticed that. We haven't gone up north that much so I can't say that is going to be relevant. Possibly in the future, we'll find out more. We've played in Rhode island before and we've played Boston. But the Boston show was ridiculous. we played to 2500 kids because we opened up for Rancid. That had nothing to do with us.

Tim: I see that a lot of Jersey bands being able to go outside of Jersey. I think Jersey has one of the best hardcore scenes that I know of. I also think its one of the hardest to gain acceptance in. I think there is a lot of jaded people and a lot of kids that are harder to please. its tough to build a following in that scene. Sometimes it's easier to go to a different state or a different club. We went up to Musik (PA) a couple of weeks ago and the show was great. We played there once before and got a great reaction. But in New Jersey, because the scene is so big and so good, it just takes a little while longer to prove yourself. Plus, there is a million bands in New Jersey. Kids' interest is split in many different ways.

John: Shades Apart have been in New Jersey for however many years. They are doing great now. They

have been around for a long time but for a while they would only draw 20 or 30 kids. Now that they've toured a whole lot more and have started to be more of a full time band, they have gained a lot of acceptance out of state as well as in state.

HW: Ensign seem to be caught in the limbo between an out of date demo and a first seven inch. Does that effect you at all?

Tim: Yeah, I think so. We played last night in Jersey with H20 and Strength and we walked away with this weird feeling at the show and after we got done discussing it, we thought a lot of it revolved around the fact that we feel we actually are in limbo, because we don't have anything. There's this demo that kids ask for; but its not representational of the band. There's no reason to listen to it, because if you hear that and then come see us, its two different things. And like John said last night when we played, there was this huge hole upfront. For every other band kids were upfront, and we were trying to figure out why. I think its because kids know the words and are familiar with the material. If they don't know the material, as is with hardcore as long as I've known it; they might watch you and they might like you, but they aren't going to stand right up in front if they can't sing along. I think we really need to get that first seven inch out. I'm really anxious and excited to see what happens three months from now when we've had the time to put a seven inch out and get out and tour more, and see how the kids respond.

John: And we will be recording in a few weeks.

HW: It seems like there is always talk of an Ensign tour, but it always seems to fall apart at the last minute. Why does this always happen? Is it just dumb luck?

Tim: I think one of the things with Ensign, and its a good thing and it might also have some negative aspects is that we get really excited about things because everyone in the band likes doing the band so much. Everyone in the band would love to just tour full time. So an idea comes down and everyone is like, "Let's get on it." We were going to try and go out with Lifetime and Damnation; and it didn't work out for various reasons. We've gotten offered a few tours here and there. I don't think its as much dumb luck as it is we jump the gun a little. We'll be like, "We're going on tour with such and such" and maybe it wasn't set up 100%, but sometimes I get really excited about it and I start blabbing my mouth before it's even slated to happen.

John: Also, we've been apprehensive about touring, because we don't have any material out. We figure it would be good to go out on tour but it would be a tour where we play a club and people would eventually forget about us because we have nothing to offer as far as merchandise. So hopefully once we get a record out, we'll go out and have something to offer to people.

HW: Ensign seems like they are a category-lees band. You can't really call yourselves a straight-edge band or a metal core band. You don't seem to fit any com-

forable niche. Do you feel that people pass you up because you don't reach out to their particular clique? Do you feel that people don't give you as much as a chance because you don't have that one sound that they can bite onto?

John: Maybe. Its possible that we might be passed up by some people because we do not exhibit a certain sound or as you say, "reach out to their clique." We don't consider ourselves a straight-edge band, even though there are straight-edge members in it. Fitting into a certain category, to me, isn't what being in this band is all about. Ensign is a hardcore band that offers a little more, or possibly, a little less than some of the "easily categorized" bands do. We have a wide range of musical influences between all the members which translates into a band sound that may vary from song to song. Our sound may be a little different, but we've been getting a great amount of support the more we play. If we are passed up by some kids because we don't sound a certain way, its a shame, and they should try reaching out beyond their realm of expectations and give us a chance. Just because we might not be a band that fits into a comfortable niche doesn't mean that we're not a good band.

HW: It seems that right now the New Jersey club scene is in a pretty sad state. A lot of the bigger punk acts will just skip New Jersey all together, which kind of left the void that basement shows grew out of. Do you feel that this has affected the scene positively or negatively?

Tim: I think, and this is a personal observation; I think that once City Gardens, love or hate the place, once it closed down, it was a real hard blow to the New Jersey underground scene, especially hardcore. You liked Randy or you didn't, but the fact of the matter is that every band that came through played, and there was always smaller bands that could get on the bigger band's bill, because Randy would always put four or five bands on each show. And then when they closed down, the Oown Under tried to pick up the slack. The kids from Strength tried to run that club well but the owners and other problems just got in the way, and it turned into not a great place to have shows. So it forced people into basement shows all around New Brunswick and all around New Jersey. And I think its good for the scene in the fact that you get totally cheap door prices and smaller bands can get on the bills. It brings the scene closer together because you are not in a club; you're in a house; you're all hanging out; you're just sitting on the porch of somebody's house, meeting kids. You're right up there with the bands. Right now in New Jersey, I see a lot of good going on. But I do think there is a definite space that needs to be filled, a bigger venue, because bands like Sick Of It All and Rancid can't play. They can play the Stone Pony, but I don't consider that much of a part of the Jersey scene. That's the only place to play right now and it's not even a big venue. But it's where bigger bands play. There's such a void and I think somebody, somewhere needs to fill it. But right now the basement shows are going great, at least at Handy Street. More power to the kids putting on more shows. That's great to keep the scene going like that, but I think there is a void for a bigger type of venue.

HW: O.K., any final comments?

John: I don't know...

HW: Wuzzle wuzzle?

Tim: Thanks to the guys in Hardware for letting us do an interview. Its good to know that all bands are getting support. its really cool that a lot of the barriers we've encountered have recently broken down. There was supposed beef between us and Floorpunch

which never really was and we talked it out with those guys. It seems like everyone is coming with an attitude of like, "We're all together...We're all doing the same thing. it may not sound the same, we may not act the same, but we are all doing the same things." Thanks to everyone who is coming out and supporting us and supporting every band, no matter how big or small, and no matter what they sound like. John: Also, look out for our seven inch coming out on Indecision Records, which hopefully, should be out by the time this 'zine is printed.

### M.P.S.R.

*Do you stand beside me  
Or above me looking down  
You can keep your protection  
So far I've just done fine on my own*

*This is my life  
And you don't have a say  
Right or wrong  
I lived it my own way*

*This is my time  
I'll waste it if I choose  
Any wrong decisions  
It's just me who'll lose*

*Same old words twisted around again  
But this time I won't settle for less  
I won't sit back and take what you give me  
This time I'll look out for myself  
I've been told so many times to grow up  
I won't close my eyes and forget  
Your compromise and surrender  
But I'm not giving in just yet*

*This is my life  
And you don't have a say  
Right or wrong  
I'll live it my own way*

### ALZHEIMER'S

*I can look around  
With a smile on my face  
Because we've done so much  
Pushed ahead made a change  
As others were giving up  
You can try to tell us that we're wrong  
But I don't think that we are  
I look at you standing still  
But us we've come so far*

*There are things  
Things I'd like to say  
Things I'd like to try  
I don't want to hurt you  
Like you hurt me*

*Repeat Verse  
Repeat Chours*

Produced by Thom Wilson

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## FRANCE

Hi! Here's Oliver from France... I live in Bordeaux which is in the Southwest of France. This town (one of the biggest in France) and the area surrounding is famous for its wine but I doubt you really care about that... The area is also well known for being a place where you can find the biggest number of hunters and of course it sucks!! Despite this, we have a very cool band here, called **First Degree**, which in my opinion totally kick ass!! They play old school SxE hardcore with some cool grind parts, somewhere between Side By Side, Infest and Voorhees. Watch out for their first demo coming out very soon, definitely by the time you read this! (c/o Adrian, 5 Rue Beaubadat, 33000 Bordeaux - Hardware distributor here!) So check them out! Still from Bordeaux, there is my little brother's band, **Weep**. They are the biggest Still Life fans I know, so I guess that gives you an idea on what they sound like. They have a demo out and played a few gigs. They'll have one track on an Italian compilation 7" and might record something on vinyl in '96. If you are into emo, you should definitely listen to them (c/o Sebastien Lacoste, Soslan Cavadore, 69 Rue D'Aubidey, 33000 Bordeaux) There are tons of other bands, from Green day clones to Biohazard clones, but I really don't care about them... As for myself, I was "singing" in a band as well (Prejudice, fast IIC) but we already broken up after two gigs...maybe I'll be doing something in the future, don't know. Anyway, I'm still doing a fanzine with lots of contributors, it's called Chill Out and dedicated to HxC but I doubt you care as it's in French.....Here I am again continuing this report 3 weeks

later... let me tell that with Manu, Prejudice drummer and two other friends, we've already started a new band and might do our first gig very soon. Yuk! Cool! Hey! We try to do "Asesinos", cover song by "you know who", I hope! Seems like we'll be putting out a split live tape Prejudice/First Degree for very cheap. Murdercore! Murdercore! Yeah! OK, maybe you want to know what's going on in France. Don't know where to start as our country is so big! Well big, I mean in Europe... and of course, I don't know everything that's happening. OK, OK, I'll start by the South: Southeast? Don't know much about it, except that **Cochebomba** is a great crust band that I heard are really good

live. They have two O.K. demos and now a split Lp on Badgard Records with crusty French gods **Enola Gay**. Now, Southwest, check out a two piece band (guitar and drums) called **One Solution**; they make a lot of noise despite the fact they're only 2! They've a demo out for a while and play many gigs here and there. Also, most famous crusty band, Enola Gay, have two split Lps, one 7" and one split 7". Pretty good crust I would say. Their split Lp with ??? Yourself (Now R.I.P., shit!!) is fucking brutal! I love it!! Best French crust-punk record in my own personal shitty opinion.. Don't know if it is still available, too bad for you. Now middle of France, things seems to be going pretty good in town like Limoges, Pottiers, Tours, Orleans... Poitiers-Mort seems like to be a place proper for "emo"

bands. **Pev E Tre** are very great. Cool demo and a lovely 7" that came out recently. Nice, nice, nice; cute guys as well! and very active. Two members also play in another faster band...more soon? They'll have a track on a comp 7" and heard they'll have a split tape out with Canadian Union Of Uranus on a Spanish label (?) and soon a split 7" with **Anomie** from Orleans. Anomie is cool as well, did I say emo-punk? Good demo out now and a 7" (or split) on the way...Oh, Pev E Tre guys and Anomie guy/girl are also doing records/tapes label...good! D.I.Y. as fuck!! Still from Pottiers, **Symptom Of Issac** have a seven inch out. They sound like a D.C.-ish band. They are O.K. and very "emo" live! Maybe more vinyl in the future?? From Limoges, a brand new band **Bubble Mac Piff**. Cool modern punk, nice demo out now. The future looks bright! Oh yeah, I don't know if they are still around, but they were an O.K. band from Orleans called **Shatter The Myth**. They have a split 7" and a 7" out... I've never been much into them, but it seems like lots of people liked them, so... **Autonomia Indigena** was awesome, like a French version of the Crudos... but they are dead. Shit! **Cross On Your Past**, still from the area have a 2nd demo out, they play some very fast grind crusty punk HxC. I've heard they were very into Drop Dead! A good thing! Also, **Cosmetik Suks** have two seven inches out but I never heard them. Sorry. Do you want to know about Britany. O.K. I know a cool band (It's a good friend who sings in it, so it's good of course!) They are called **Innocent Blood**, one demo out. Fast HxC!! Many bands from there, but I guess you should ask Gerald from Innocent Blood. **Stromcore** are getting big it seems... N.Y.H.C. they love. Hatecore, yes that's it, but I'm not into that kind anymore. Well, now I tell you what I know about Paris. **Fingerprint** are dead for a while now. Their 2nd seven inch (still available) definitely

the best French record that ever came out (well, in my taste). Totally awesome. A Fingerprint CD with all their stuff soon! Don't miss it. Needless to say, they influenced many French (and others?) bands... **Jasemine** was born from the ashes of F.P. but they already split up... Anyway, 2 split 7" available, one with Ivich and the other with Elements Of Need (U.S.)- worth checking out, esp. if you liked Fingerprint. **Undone** are great. They have one 7" and one split 7" and a new Lp which came out last summer, fresh, fresh! I would say modern hardcore, not that fast but still powerful. Some acoustic parts as well and screamed vocals. Buy this one!! Good lyrics too and an

excellent attitude. Once again, buy this one or I'll kick your ass!!! **Ivich** are another cool band, check out their Lp if you are into strange chaotic (Gravity-Ebullition) HxC! Hum, don't know if they are still around... Two Ivich members also play in **Vanilla** which is more "emo" but still energetic. Between Downcast and Native Nod? Who cares? They are good! One seven inch out on Laissez Nous Jover Records. **Thrill Of Confusion** from Paris have a 7" out, pretty similar to the Undone seven inch, don't know too much. Other bands from different places: **Scraps** are probably the oldest punk/HC band here, many 7"/Lps. They did lots of gigs and tours & are really great live (best live French band?). David the singer, used to be in Nations On Fire (Belgium) and if you liked N.O.F., you'll like Scraps

### VANILLA PHOTO BY OLIVER LACOSTE





# Scene Report: France

Lp "Dismantle the Machine" too (on X-Mist). Two Scraps members also do another band- Pood Arch, with two bass plyers and drum. Very original and I like it a lot. Vinyl someday? Wait and see... Shit! I forgot to tell you about **Ananda** from Paris. Very cool demo and 10" very soon! 2 ex-F.P. members in this band. Another band that plays old school HxC like Negative Approach and the like is Rawness. they have a demo and a split CD with Personal Choice on a French label. Also **Pitfall** is cool, NY SxE HxC or something in that vein, or maybe Minor Threat. I missed them twice live (fuck!) but from what I heard they were pretty good. They have a demo and soon an Lp or 10"? Don't know a lot about **Coexist** except their track on the French comp. Lp "Reconstruction" which is huge! Crust! Yes, crust! Heard they'll have a 7" out on Apr records... Oh! and last but not least the most punk band in the world comes from France! They are called **Tromatism**, kind of peace punk rock? Awesome live a friend told me! Must be true 'cause everybody who saw them told me so...one 7" on Ape Records and another in the works... O.K. I guess that's it concerning the bands, I might have forgotten some, so sorry. of course, there's loads of other bands but I don't know everything. I've mentioned the ones I know about and the ones who have a real HxC attitude in my opinion and when I say HxC, I mean D.I.Y., anti-commercial and those kinds of things. No matter if it is crust, grind, emo, SxE or whatever, it's just hardcore and HxC is more than music, isn't it?

**FANZINES:** Well, most of them are written in French, my personal favorites are Stonehenge, Rasi-Bol, J ai Le Regret, Reality Of War, Avf Zv" and some more, the only one in English I can think of at the moment is Sanjam fanzine. it's a very good one. 3 issues out by now. It contains interviews, columns, reviews (done by the bands' themselves!!), etc... It had a very good review in MRR, HeartAttack, Slug And Lettuce... Awesome layout (the best ever) it's definitely worth checking out. I think it's distributed in some U.S. mailorders or you can get it (you have to!) for \$3 pp to: Yann Dubois, 9 Rue Des Mesanges, 35650 Le Rheu FRANCE. Another good reason to order it is that he is one of the nicest guys I know! Just in case you're interested in getting some French language fanzines (Does any American HxC kids read French?), just get in touch with me. I'll give you the contacts and I also sometimes distribute some of them. Another nice 'zine, both in English and French, is My World is... 4 issues out now with the usual 'zine stuff (c/o Yann Prigent, 65 Route De Montesson, 78110 Le Vesinet)

**RECORD LABELS:** Stonehenge Records (c/o Christophe Mora 21 Rue Des Brosses, 78200 Magnanville) is run by Undone drummer (he used to play in Fingerprint and Jasmine too!) They put out the Fingerprint seven-inches, Undone 7" and Lp, Undone/S.T.M. split Ep, Reconstruction comp Lp, Ivich/Jasmine split 7". Soon a comp 7" with four French bands and Pev Etre/Anomie split 7". Laissezz Novs Tover Records, now called Libre Expression (c/o Oliver Lepine, 27 Av Ch. De Gaulle, 86-180 Buxerolles) puts out Vanilla 7", Symptom Of Issac 7", a re-press of the Ivich Lp and Ananda 10" (soon). Ape records put out Tromatism 7", Anomie demo tape, a Disaffect benefit benefit tape and soon a comp 7" (see Anomie ad-dress) Panx Records BP 5058, 31033 Toulouse cedex) is one of the oldest French labels: They put out several comp 7" and many, many records including Enola Gay's first seven inch, Cosmetic Sucks 7", Greedy Guts 7", Shaggy Hound 7" and the awesome Enola Gay/Vomit Yourself split Lp. Le Brun, Le Roux Corporation is a very new label run by two Pev Etre guys. They just put out Pev Etre 7" and have some other plans (see their address) Yawn Boisleve put out the

Rawness/Personal Choice split CD and plan more stuff like an international comp CD (Boisleve, BP 7523, 35075, Rennes cedex) Oh! He also does a SxE newsletter in English available for like \$1. Obstation Records did the first Fingerprint 7", Cosmetic Sucks 7" and the comp "Le Garage", don't know about their future projects... (Fred and Phil, 28 Rue Claude Chappe, 95150 St. Jean De La Ruelle) Also Spock Productions (c/o Guillaume Dumoulin, 112 Rue D' Alembert, 38000 Grendble) did various compilation tapes/records and more tape and vinyl including the Boot Down the Door 7" (fast HxC from germany) or the "Hell On Earth" comp Lp.... Bad Card Records recently put out the Cochebomba/Enola Gay split Lp and did other records before that. (c/o Sylvain Vilette, 48 Rue Du Potager, 91270 Vigneux Sur Seine) and finally Illegal Records with an obnoxious record (punk from France), Pitfall demo tape, a comp 7" with Stormcore, Pitfall and two more and soon a Pitfall 12" or 10" (Illegal Records, BP 64, 67061 Strasbourg cedex). I guess there's more labels, once again I don't know everything. Those ones are the ones I know and like. All those people are also doing mailorders so if you are interested in some of their records, don't hesitate to get in touch. I think they all do trades as well...

There's also some very nice mailorders with cheap prices and very honest people like Kimberly distro and XWolfpackX distro. Also, cool collective (anti-sexist, anti-racist, animal liberation, etc, etc...) and people who set up shows, very few squats (as far as I know) and other alternative places and individuals very sincere towards the scene. Even if our scene isn't as big as in other places in Europe, like Belgium or Germany, I like it a lot. The few people I know, through the mail or personally are very nice and great people to stay with. Support the French scene!!

O.K. I guess this is the end of this report, I hope you like it and find something interesting. Don't hesitate to write to any of the addresses listed. I'm sure you'll get a response. Communication is the shit!! If you want to know more about anything or just what; write to me at this address: Oliver Lacoste, 7 Rue Teulere 33000 Bordeaux FRANCE. I love mail, hardcore (from emo to grindcore) and stupid jokes!! I will definitely answer all the letters and if you are a real HxC kid, glue your stamps! Oh I'd better warn you, I'm not straight-edge nor vegan, so I guess I'm not cool, but if you have difficulty getting French records or if you want to hear the bands I wrote about, you send to me a blank tape and one or two bucks for postage and I'll record anything you want. -**Olivier L.**



PREJUDICE

# French Scene Report Addresses

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ANOMINE Gilles and Kathleen Simonneau, 80 Rue Des Chaises, 45140  
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ANANDA Sylvain Klein, 4 Rue De L'orbiquier, 78200 Manies La Ville

MY E-MAIL ADDRESS IS: OLIVIER, LACOSTE @ EMI.U-BORDEAUX.FR



# Philippines

Greetings to the face of the world! I will give you some brief information of what's happening in the Philippine underground scene. But first I would like to introduce to you the different scenes in the Philippines. First there's the **M.U.D.S.**, composed of bands like the **DISOBEDIENCE** who plays punk/HC types of music, **MONGOLOIDS** who play ska/oil! music, **S.M.A.** thrash/hc bands and **MORAL ROT** who play crustcore stuff.

Then the Strong South Laguna Province, comprised of bands like **A.D.A.** This band play punk/hc/noise type of music. They are the ones who started the scene in this area. **KIDDIE CORPS**: A bunch of high school kids who is into the oil/ska stuff, they are very funny when on the stage. Next is **BRAIN SALAD**: a group whose base is in the upper village mountains of this area. They play like the old style similar to the **EXPLOITED**, then came the **HAUS POOR RENT**: group who played punk rock '77 style, next is **SOCIAL OUTRAGE**: play rapcore music, **N.F.H.**: a group who played HC in a Latin style. The **BIOFEEDBACK** crew play with great intensity street oriented hardcore stuff. Last is **ANAL SCREAM**: punk rock group of kids whose into crazy, funny idiotic type music. They are great at it.

Now comes The Lucena Punk Kingdom. A providence in the South Side of the Philippines. Bands like **ALAHADUPAKS**, who plays punk/HC type of music that deals with politics, anti-war, human rights and environmental issues. Next is **UOM**, an all female band who play punk/HC in the style of Babes In Toyland and L7. Last is **IDIOTIC APPROACH**. It is comprised of 4 high school kids whose into punk/HC stuff.

Next is Ermita Bay Area. This is a scene formed by four bands namely **GOOD FOR NOTHING**, **GEN.LUNA**, **SCROTAL SACS** and **DEPTH CHARGER**. These four founding bands are of two different genres: Good For Nothing and Gen.Luna are into hardcore ideologies, and Scrotal Sacs and Depth Charger are in the grip of punk rock '70s style.

Today in this type of situation in our scene, some are giving much pleasures to our enemies by destroying our scene. How? When a gig comes, as usual, a lot of people go. It's not bad to attend a gig, the only thing is when someone gets into a fight, the unity of our scene is being destroyed. Those war minded big bully asshole macho bigots are creating a big threat to the scene. So fuck those stupid macho shits! That's all for now- Boi Piodos

## ADDRESSES:

**A.D.A.** c/o Boi Piodos Blk 12 Lot 14 Ph.4 Pacita Complex San Pedro, Laguna 4023

**Kiddie Corps** c/o Richard B-1 L-3 Olivarez Compound San Pedro, Laguna 4023

**Brain Salad** c/o Ramil B-5 L-11 Brgy. Narra San Pedro, Laguna 4023

**G.F.N.** c/o Jon Naguit 5677 Tailor St. Brgy. Pio Del Pilar Makati Metro M.

**Scrotal Sacs** c/o A.J. #9 Ilang-Ilang Primavera Homes U.P.S. 5 Sucat Pnque.

**Gen. Luna** c/o Gen. Rico Caisip #8 Emerald St. Ph. 7 Pacita Complex San Pedro, Laguna 4023

**Depth Charger** c/o Jerome Bldg. 7 Apt. 171 BBHP Zamora St. Pandacan, Manila

**UOM** c/o Tweety Alvares SubD. Pagbilao Quezon 302

**Moral Rot** c/o Joi Tan 63 Amado T. Reyes St. 1550 Mandaluyong City

**Disobedience** c/o Jose Vargas 261 A. Luna St. 1550 Mandaluyong City

# Australia

What else can I tell you about Australia other than it gets stinking hot in the summer and we are the beer drinking capital in the world. Australia's punk rock concentration is mainly on the East and South coast. The major centers are Newcastle and Sydney (New South Wales), Melbourne (Victoria) and Adelaide (South Australia).

In Sydney, we have a lot of bands with various styles but the whole scene is unified. **DRAWBACK** are a heavy hardcore sound and style. **CRANK** are a fine pop-punk melodic hardcore band from Sydney. **FLYCOP** and **SUBVERSION** are two of the best crusty core/power bands in Australia. Flycop have a 6 song 7" on Spiral Objective and Subversion had a 7" on No Deal Records. **TOE TO TOE** have been around for years and are great, angry powerful hardcore, very much like A.F. **LARMSHELL** are a twin bass powered punk outfit that deserves support.

From Newcastle (N.S.W.) (which has the best scene in Australia) there are a number of hardcore outfits that all play together and support the scene. **ANOMIE** play hard, fast hardcore with nice changes and fast/slow riffs. They have a split 7" on Spiral Objective soon. **DISENGAGE** have been around for a while and have a strong upfront sound with great lyrics and moshcore songs. **NIHILIST** are a 3 piece playing very fast punk /hardcore with dual vocals. **PITFALL** have an emotional Dag Nasty-ish feel to them and socially aware lyrics. **NO REASON** have played around for years and have released a 7" and a 10 songs CD. A great live act with a great melodic punk sound. A couple of 'zines in Newcastle are Stuntrider and Talk Is Cheap. Stuntrider #2 has a compilation tape of Newcastle bands.

From down South in Melbourne, **KIARRA** are a band I fucking hate because the singer is a dick but I'll mention them anyway. A Born Against style is what I'm reminded of. **FALLOUT** are a full-on NYHC influenced outfit with great live show and are really cool guys, they have a 6 song demo and a 7" soon. **MINDSNARE** (formerly Mad Circle) have a CD out on Deported Records. They have a good heavy NY mosh sound that I go for. **ONE INCH PUNCH** blow away any U.S. "Fat Wrecks" band. They are great live. **ULTIMATEN** are a new band from Melbourne and are said to be "proof that a SxE scene exists in Australia", SxE, vegan, heavy music.

Moving further South West, we arrive at Adelaide in South Australia. Residing here we have Australia's best distro and record label, Spiral Objective. The guy who runs it, Greg, is also vocalist for PRICE OF SILENCE. Easily the best

band in Australia. Slow, heavy numbers, fast ones, mid-tempo, they do it all and do it with style. A 7" on Spiral Objective soon.

Further West is Perth where **NAILED DOWN** resides. Power violence and should be doing a split 7" with Anomie on Spiral Objective soon.

Well, that's all, write to me at Talk is Cheap fanzine and I'll hook you up with further info /tapes, if you want it. -Craig Colton

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SING ALONG AUSSIE  
STYLE PHOTO: COLTON



DISENGAGE P: COLTON

# Finland Scene Report

First of all a few things in general about the hardcore scene here in Finland, so you'll all know what kind of hardcore scene we have. For the majority of the people involved it means living in 1982. They are into Discharge and other English bands of that era. There's dozens of bands that play "Dis-core" that's been done millions of times over and over. But if you're into that kind of stuff, I guess you would like many of those bands.

U.S. hardcore isn't that well known over here, except for some older bands such as Minor Threat, Black Flag or The Dead Kennedys. There's a small SxE scene (or new school hardcore or whatever...) that's growing slowly but surely. Although that scene is small, the people involved are pretty active doing 'zines, bands, etc... Anyway, here we go....

**SELFISH** actually is a good crust band from Turku. their debut 7" on Genet Records is excellent raw hardcore. they've also done a split Lp with Doom on the german Ecocentric label, which is good but no match for the 7". Disclose (from Japan)/SELFISH split 7" is out too, but at least the first pressing has the wrong songs by Selfish. It's on D.I.Y. Records. **AURINKOKERHO** has a few SxE members, but their music is far from that style. I guess they're "pop-punk with more pop than punk" (Though it's not Green Day). They've got a few songs on the Parempi Huominen compilation Lp and have a split 7" coming out with **OHEISVASARA** (fast HC, pretty good) in early '96 (?). It's probably going to be put out by the bands themselves. **FAUNA** has unfortunately broken up (their singer moved to Wales) already, but they are still worth mentioning because they are/were one of the best Finnish bands. They did a split 7" with **THIRD WORLD DISEASE** (similar to Extreme Noise Terror) on Merwi Records, which should be re-pressed soon. They also were featured on the Parempi Huominen ? comp Lp (put out in collaboration w/ Merwi, PH? and Tylt Levyt). I guess they could be described as "melodic, indie rock influenced punk" or something.

**OLOTILA** is pretty fucking punk. Grass/Conflict style with cool saxophone parts thrown in. Pretty much sums it up. They've put out a split 7" with **FC EKA WEKARA** (who suck), a few years ago and a 7" of their own this year on the guitar player's own label. Assent. **JUGGLING JUGULARS** have been around for a few years. They've played over 100 shows (1 European tour) and have put out at least two 7"s and a 12"/CD thing recently. It's called "For Humanity" and actually it's a collection of their 7"s. The vinyl version is on Genet and CD on Hiljalset. Melodic punk w/fast parts every now and then... There's a few new bands from Vaasa- **NO SUPPORT** and **DETACHED**, whose music I haven't heard, but I was told that both bands play "newschoolveganskateedgehardcore" (Uhh...) and are both "good". They are planning to put out a split tape I just heard... **FORCA MACATSRA** is kinda weird...four Finnish guys who play Brazilian hardcore better than the Brazilians. They even sing in Portuguese. their split 7" with Corpus Christi (from Germany) is out on Genet- as well as their "Nos Tumulos Abertos" Lp. They've also done a split 7" with Homomilitia (from Czech Republic) on Malarie Records. **UUTUUS** has a 7" on Genet too. I guess they are similar to the old (legendary) Finnish hardcore bands like KAAOS, MELLAKKA, etc... But I'm not sure since I haven't heard the 7". Oh yeah, few ex-members of Fauna have a new band called **BAZED**, who were on the P.H.? comp Lp too. Their songs are pretty much No-Fx influenced skate-punk, but I've heard that nowadays they sound more like Fugazi. So I'm sure it'll be a great band.

**FANZINES:** There's lots of fanzines, but since most of them are in Finnish, it's no use mentioning them. Poserpunk and Deaf By Punk are actually the only ones in English that I know of. Both come out pretty regularly and have mostly reviews and interviews w/ punk/crust bands. There's one Finnish written 'zine worth mentioning: **TOINEN VAIHTOEHTO** which is basically the Maximum Rock And Roll of Finland (smaller though!). It has been around for ages and everyone reads it 'cause there's all the latest news, reviews, classifieds (free!), etc... of the punk/HC scene. T.V. has a circulation of 1,000 and it comes out every month (or so) and it's damn cheap too- about \$5 for six issues. So, if you want the Finns to know about your 'zine, band, etc... I suggest you send your product to T.V. for a review.

**STRAIGHT EDGE IN FINLAND:** Since Hardware is kinda straight-edge oriented, I thought I'd write the whole history of Finnish SxE, which is short but not sweet. Well, back in 1989, the first ever Finnish band was born: **TODAY'S WASTE**. They put out a demo and a 7" called "We've Made The Choice." The music is very basic fast SxE with mosh parts and basic lyrics about not drinking, not smoking and being true hardcore! Wow. As you might know, the Finnish punk/HC scene is (in)famous for its drinking habits and in '89 there was probably a dozen (or less) SxE people in Finland, so **TODAY'S WASTE** wasn't the most popular band and they were dissed a lot too. After the 7", they changed their name to **JURY** and I guess the lyrics got more "militant" too. The Swiss Goodwill label put out their "Decline of The Human Race" 7" before they broke up in '92. The **JURY 7"** was musically better than the T.W. 7" and unfortunately lots of **JURY** material was left unreleased. There was also a band called **SAIRAAT MIELET**, who were SxE, but they looked like your average punks with mohawks. All I know is that they put out 2 7"s around 1990-1992 and they are hard to find.

In 1995, the straight edge scene is still small, but things are looking better. **50 x 50** is the only 100% straight edge band active at the moment. They have been around only for a few months now but have already played a few shows and have a demo tape coming out (it should be out by the time you read this). Check it out. It's a good mix of heavy new school stuff and faster old school flavor. There's also a band called **CRISIS DENIED** coming up, who are supposed to play heavy new school hardcore.

I guess that's it from Finland. If you got questions, feel free to write. there's tons of bands I didn't cover. This was just my subjective overview of our scene. Oh yeah, I'm doing a hardcore distribution over here so if you want to get your 'zine, record or whatever distributed over here, get in touch (especially if you're working on consignment). -**Tuomo Miettinen, Kasarmikatu 18 A 2A, 00130 Helsinki, FINLAND**

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(The Parempi Huominen Comp. Lp is available for \$10 from Merwi)











# PUSHEAD

I first heard SEPTIC DEATH on the P.E.A.C.E. compilation in 1984. "Silence" was one of the stand out tracks on that out-of-print, but essential double LP. At the time Pushead was writing for MRR and was known for his use of "big" words when reviewing records. He was also becoming well-known for his exceptional art. Many hardcore records in the early eighties had Pushead art, either on the cover, labels or lyrics sheets. Then came the amazing flyers. SEPTIC DEATH would then release their classic 12". As with bands like the GERMS and THE NIHILISTICS, SEPTIC DEATH to me are "acquired taste". They are not for everyone and you definitely have to be in the right mood to listen to them.

Towards the end of the Eighties, Pushead was being noticed outside the hardcore circle and ended up doing art for alot of "big" acts, most notably METALLICA. Then he seemed to disappear all together. Well, in the past few years, Pushead started a new label and begun a "fan club" which is very popular. He also is doing more art than ever before and that of course is a good thing.

Well...where do I begin with this one. About a year and a half ago, Brett and I decided we wanted to interview Pushead. Both of us (and quite a few others) had a million questions to ask. We knew that is was said that the last interview ever was back in 1990. The challenge was on. We tried friends of his and other sources but the answer was no all across the board. Fuck, oh well, we tried. Then when I least expect it, Dan from CAVITY calls me up and said Pushead will do it. Holy shit!!! Stop the presses!! It was a shocker because we were turned down so much. I guess persistence pays off (at least in this case).

I want to thank Pushead for his time, effort and the inspiration he has given us. For those who might not know, HARDWARE is named after a SEPTIC DEATH song. The lyrics have always meant alot to me and I'm sure many others have found them to be inspiring also. Hope you like this... Dave K.

P.S. As I went over the review section, I noticed that the review for the Bacteria Sour "Taste" comp CD wasn't included. My apologies to Pushead. Check it out, it's pretty good. -DK

As for art training, I am basically self-taught. But I would recommend for anyone who can go to school for art, just so you can use the equipment they have available. It can be very helpful. Artwork is not my only form of income and I have to work long hours to make money from the art.

I don't know why it seems so important to be concerned whether its mainstream or underground. It is all just art to me, and every "client" whether from the mainstream or underground treats you different. I couldn't say one is better than the other. Besides stuff for METALLICA...RUSH, AEROSMITH, SOUNDGARDEN, MINISTRY, etc...

IW: How did you get involved with MRR and why did you stop writing for them? What do you think of them now as far as policies go, etc...?

PUSHEAD: I was in contact with Tim when he was doing the early days of the radio show. I sent him some xeroxes of art, but he said he had no uses for them. After he did the "Not So Quiet..." double LP, he decided to do the magazine and I submitted a piece for the first issue. After that I contributed regularly doing interviews, articles and reviews. When I stopped at MRR, it was during a period when I was extremely busy (too busy ...) and I decided to put more of my effort into "puszone", since I felt it was attracting a different audience than MRR who had an established audience and I wanted to continue to introduce new sounds to new minds.

As far as their policies go, I think it's quite funny how many people cry over everything that MRR does whether its positive or negative. Everyone has the ability to create, sometimes I think it would be better if they did that, than whining and worrying about what MRR does. I see Jim as the editor of MRR, which means it's his responsibility, no matter who does what and at the end of his day, his choices or chances have made it what it is. He created it, it is what he believes in. When he started it back in 1982, not too many fanzines represented hardcore as a worldwide music and the MRR format still exists today. That's a tough one to continue.

IW: What is the complete SEPTIC DEATH story? Who wrote all the music, etc? How did you hook-up with Kirk from METALLICA to play on the "Kichigai" 7"? How many shows did you guys play? Did you ever tour? What was the best SD show? Is there any unreleased material? Was the Lost And Found record legit? What about the alleged SD boxed set?

PUSHEAD: SEPTIC DEATH was formed in Boise in 1981. It was created based on my desire to manufacture music similar to what we were listening to, and the fact that there were no hardcore bands in Boise. Only Top 40 cover bar bands. In the beginning, it was just a project band that had no desire to play live or record, just make "fast" music. A friend of ours would come by to our practices (without a bass player at the time...) and just start talking about our band to everyone he knew. By the time our bass player came in, he had asked someone to help get us to play live at some radio promotion pizza parlor birthday bash, which we did end up playing. But most of our friends were having so much fun, we were asked to stop after six songs, since this other band felt we were stealing the show from their spotlight (not a "punk" band). Oddly this led to another gig being put on by an underground noise band a couple of months later across the street from the pizza parlor. Someone recorded this show and we sent a tape up to our friends POISON IDEA in Portland. Tom and Jerry loved the tape and invited us to play Portland with them. So we did. It was great to experience such new young talent like POISON IDEA and FINAL WARNING, it made us develop more since it was such a positive force. We started putting on shows in Boise, so Boise could experience what we saw in Portland (and L.A.), it grew from there, beyond anything we ever expected.

All SEPTIC DEATH music is created as follows. The song structure is broken down into parts by myself, then Onj and I work on guitar riffs. Once he has enough riffs, we assemble it and see if it works. Then the music is completely put together with drums and bass. (I have always been picky about the drum sound and the way the drums are played). Once the music is finished, the lyrical portion of the song is fully constructed then vocalized. Every song has a working title until it is finished. Sometimes Onj and I could create 7 songs in one sitting. There were many songs we never recorded.

As far as Kirk playing on "Kichigai" (or on "Crocodile Tears" with Tad), since he's my friend, I just asked him and he wanted to do it. It was a lot of fun with Kirk in the studio, he was just really loose and fast, he could come up with riffs quickly and was easy to work with. Lots of our friends play on Septic death tracks. Tad was originally from Boise and a big Septic Death fan (as we later found out...) who went to all the gigs. I have no idea how many total actual gigs we played and we did tour but only the West Coast. As far as the best SD show goes, I'd say it have to be 2 or 3 different Bacteria shows, not because of Septic's performance, but because of the crowd. Just so fun to see everyone singing along, having fun, going crazy, doing the death piles.

SEPTIC DEATH unreleased material? Yes...there's some. A few of those tracks will be released on "Crossed Out twice" which comes out mid 1996 and is an anthology of Septic Death, but some songs will never be released, since we had an unforeseen problem with the master 2" reels, and how glue separated from the tape. When run, the tape/glue would stick to the heads, thus ruining the music. It's a bit more complicated and technical than this, but this is the general idea to explain it. We found out that there was a bad batch of 2" tape and even some "big name" acts were affected by this bad tape. I saved what I could, but some tracks could not be saved and are lost. It was a sad day when Onj and I were in the studio and engineer first made us aware of this problem. There is a Septic Death box set. I made a few using text pressings and artwork. Lost And Found - bootleg, anyone can figure that out.

IW: Why did you end Pusmort and start Bacteria Sour? How do you choose bands? How does one get into the fan club?

PUSHEAD: I stopped using the name Pusmort for a variety of reasons. The main one being...that when I started the label, it was just a combination of two words, of when I signed some of the early L.A. flyer art as Pushead Lamort (La Mort is French for death). As time went on I decided to do "Cleanse The Bacteria" and since that was a lot of fun I decided to continue doing the label and the name stayed. It was unique. The problem I ran into, which is more of a personal thing, as the art became more popular, the name Pushead became more popular. When I would do a release, especially if I did the cover, produced, or was in the band, the credits would just have too much "pus" in it. With the label being Pusmort, it was all too much for me. Then a few things happened, which in turn had me slowing down the label. When I decided to kick it back in gear, I decided to change the name, give it a fresh start and open it up so I could be more than just a label to do other things/projects. I'm still working on

IW: How does hardcore relate to your art and how did you get involved with the two? Did you have any formal art training? Is art your only source of income now? What other mainstream stuff besides METALLICA have you done?

PUSHEAD: First off: What is hardcore and how does it relate to anything? I say this, because since the evolution of hardcore/punk music, even though I don't consider the two the same, but one bred the other, it seems like a system of divisions has continually happened. Dividing the people who gotten involved for the love of the music. Too many rules, restrictions and hypocritical stances that make anyone involved confused to what's going on beyond the sound.

I was into hardcore music before I did art for the music, even though I did art way before the music. It was 1980, when I did a few illustrations that I hoped would be used for gig flyers in L.A. I sent these pieces down to my good friend Glen E. Friedman (I was living in Idaho at the time...) who I had known through the "Skatepark" days. Glen was involved in L.A. photographing this new explosion of bands like BLACK FLAG, CIRCLE JERKS, etc... Glen was pretty aggressive (to say the least...) and I figured he might possibly show some of this art around. He did and some of it got used. In conjunction with this, I was corresponding through the mail with good people in Washington D.C., NYC, Boston and the Detroit area, as well as correspondence in England, Europe, Scandinavia and Japan. I had originally thought to conceive a fanzine, but when I sent out samples of the art, there was more interest in the art than the fanzine. For the next few years, I was busy doing lots of art and listening to the rise of a great generation of bands. Totally excited to be a part of it all!

the structure/foundation of Barter's Sun and it should all come more to focus in 1990. It's still a mystery now. I want it to be a fun project oriented type thing, than just a business. Bands are chosen on their sound and how I like it.

The fan club was created so I could express a lot of ideas and be able to communicate. At one point, the mail got overwhelming but since I do everything by myself, it became hard. Especially since I was in front of writing back, it was really difficult. When I started putting so much pressure on my hand doing art, letters, etc., that my hand became inflamed in pain and sometimes went numb. I had to make some changes or I would do some permanent damage. There was really no way to explain. So the fan club was born. It's been really fun. You get to the true core of the fans and their ideas/opinions which is exciting. I've tried to keep it very small so I can handle it by myself. The small press runs that I do, have led to serious delays which are frustrating, but everyone seems to enjoy the end result. To join, just write for info. Phase 2 which exists right now is closed. Phase 3 should start this summer (of '96).

**IHW: We heard you have tinnitus and can't go to any shows. True?**

**PUSHEAD:** Yes, it's true. But I do go to shows rarely. When I first heard of anyone having tinnitus, it was Nick Blinko of Rudimentary Peni. It was hard to image what he was telling me. That his ears would always ring, non-stop no matter what, it didn't go away. So when it happened to me, I fully understood. I've been to the ear doctor, and I've learned certain facts about it. It's hard to deal with, but you get used to it. I don't want to do any more damage and loud music is the first thing to stay clear of. Even if I wear ear plugs, my ear will ring louder than normal, so I spend more time listening to recorded music than live. I could tell everyone to be cautious, wear plugs, but it won't help. 'Til the day comes when the ringing shrill of stupidity and it doesn't. Ringing in the ears is the first sign of damage. If it lasts more than 24 hours, time to think what your future sound might be.

**IHW: Other than the cover of SSD's "Get It Away", is there any other hidden messages in your art?**

**PUSHEAD:** Sometimes there is. But I never tell anyone anymore, just let the viewer see what they see. Can you believe someone found some kind of subliminal message in Disney's Aladdin? You really got to be bored and desperate to seek out what they found. Society is really becoming a comedy routine.

**IHW: What about those sculptures? What are they all about, how does one get one, etc.? New ones coming out?**

**PUSHEAD:** What do you mean, "What about those sculptures?" (you saw them.) There's 2. "Rising From Her Shadow Box" and "Hydrobaby". They are unpainted resin and extremely well crafted. My friends' company "Planet Earth" made them. I don't know if Planet Earth will be doing any more. I will still make some. You can write to me and I can send info, if you're interested.

**IHW: Your art seems less "graphic" these days. How did this come about and was it a conscious decision? Do you ever have "artist's cramp" and can't think of anything to do?**

**PUSHEAD:** I guess it depends on what you see and how you perceive it. Everyone has a different opinion when it comes to art, especially in what they see in it. As far as if has it been my desire to make it less graphic, I just always try to create ideas, whether graphic or not, it's always been that way. If you talk to one person, skulls are "graphic" and another will say it's no big deal. I feel you don't need to show blood to be graphic. Fear exists in the mind and everyone's fear is different. What scares one person makes another laugh. Then again, look at the METALLICA "One" sleeve: A quad amputee who

is hanging on to a display in the center, who has swung back and forth, smacking the bloody stumps against the wall to spell METALLICA. The concept is sick, the image is graphic, but one of METALLICA's managers said to me, "It looks cute". This single sold more than 1,000,000 copies worldwide. Do you think people bought this based on the cover? HAHAHAHA!

Not artist's cramp, I get that in my hand. More of "Acute's Block", but I rarely get that. There's always something to think of to do. Sometimes it's more the composition and the exertion to make it work right, that's much more trouble than the idea itself. Especially if you are working in a time frame. Sometimes it's amazing what can be created and completed in a 24 hr period when that's all the time you've got, it almost like two different trains of thought.

**IHW: Have you done any gallery showings since the one at Psychedelic Solution in NYC and how did that come about anyway?**

**PUSHEAD:** I've only done that gallery show. I'm not much of a gallery person myself, so I don't push for that avenue to showcase the illustrations. The show itself came through the suggestions of Rick Griffin, who I became friends with and was really inspired by what I drew. Which was an unusual turnaround for me, since I have always loved Rick's work, since I was little. He had the utmost talent and creative imagination, it's so sad that he passed away, there was so much creativity in him. Anyway, Rick had had shows at that gallery and was good friends with Jurek who runs the place. Then Jurek contacted me, and I was surprised. I decided to do it and see what it was like. It was an interesting experience. I do not know whether I would do it again or not, but there seems to be a demand for it.

**IHW: What was Boise, Idaho like as far as the scene went back in the early '80s and how did you end up in SF?**

**PUSHEAD:** Boise. The beauty of nature versus a cultural desert. And smoldering in their stomp place was an underground scene of hardcore. Until we started putting on our own shows, hardcore was something we experienced out of town, usually in L.A. or S.F., that's where we went to shows, bought records, etc... It just didn't exist in Boise. When I tried to put on that first show, it would have been great; MISFITS, POISON IDEA, 7 SECONDS, SEPTIC DEATH, DISSIDENT MILITIA, etc... But the MISFITS van blew up in Las Vegas and we had to cancel it. There always seems to be a curse in Boise for years, no gigs or cancellations, and I felt we were the victim of it aka. So finally the first gig happened. We built the stage, got the hall, did all the promotion and worked so hard. I was in charge of getting the bands since I was in communication with every one. The first gig would feature YOUTH BRIGADE, STRETCHMARKS, SEPTIC DEATH and DISSIDENT MILITIA. We had no idea what to expect, but it turned out great. About 300 people showed up and it was one of the craziest shows. There was so many people on stage during YOUTH BRIGADE's set, we thought it would collapse. Soon after that the craziness would continue for bands like 7 SECONDS, THE F.U.'s, THE FREEZE, etc... The bands couldn't believe the energy that existed in Boise. No fights, just fun. During that time there was a small handful of bands... Besides SEPTIC DEATH there was DISSIDENT MILITIA (who later became STATE OF CONFUSION, who later formed a side band, TREEPEOPLE), BLIND ACCEPTANCE, COMMON ISSUE, SKIDMARKS, THE PUGS (a rockabilly band), TECHNO PEASANTS (a noise band) and SHADES OF GRAY who were from Twin Falls (100 miles east of Boise). There were no actual record stores that specialized in the sound. Just a small punk section at one store. So mail-order was the key. There were a lot of people who had big record collections of hardcore. All in all the scene was very small when I left in 1984.

**IHW: Have you heard the INTEGRITY versions of the two SD songs?**

**PUSHEAD:** Yes, I've heard the single. I found out about it after it was finished. It's good and very similar to the original. I never thought people would cover SEPTIC DEATH songs (RORSCHACH did "Hardware") much less be influenced by the music. I'm in communication with Dwid (INTEGRITY), and it's amazing that he is getting the entire SEPTIC DEATH 12" cover tattooed on his back. I met someone who had the "Kichigai" person tattooed on their arm, but this, that's a lot of detail. Aka, I just finished the cover for the new INTEGRITY 10" "Humanity Is The Devil". I wonder if Dwid will get a tattoo of that too? Ha Ha.

**IHW: Do you still do flyers at all?**

**PUSHEAD:** No. Not have I done posters (in this collectable rock poster age) either. Wait, I did do a small printed poster for the "26" Japan tour, and a small poster for the "Rocket From The Crypt" Japan tour. No one really asks for flyer art, just xeroxes that they could use for flyers.

**IHW: You always seemed to be more interested in foreign hardcore than American. Why?**

**PUSHEAD:** I would say that's a misrepresentation, but I can understand why. Being a reviewer at the time, American hardcore was easy to get and different people could review it. But foreign hardcore was hard to get, and I had sources to always get it. I thought a % of the stuff was amazing and I wanted people to know about it. There's no reason to review BLACK FLAG or CIRCLE JERKS (even though I did that when their first releases came out...) when everyone reviews that or knows it. So I spent more of my time to the unknown. 10-15 years ago, I was able to hear great bands like ASYLUM, RUDIMENTARY PENI (UK), ANTI-CIMEX, SHITICKERS, CRUDE SS (Sweden), TERVET KADET (Finland), JESUS AND THE GOSPELFUCKERS, AGENT ORANGE (Holland), CIVIL DISSIDENT, MASSAPPEAL (Austria), NEOS (Canada), GISM, EXECUTE, OUTO (Japan) just to name a few, and I felt other people should hear these great powerful bands. That's also one of the reasons I did "Cleanse The Bacteria".

**IHW: Will "Cleanse The Bacteria" or any of the old Pusmort stuff ever be released on CD?**

**PUSHEAD:** "Cleanse The Bacteria" will never come out on CD. A lot of people ask for it, but it was a vinyl release, it would be hard to contact all the bands to see if they would want it on CD. I would rather make "Cleanse The Bacteria" Vol.2 (Ten Years Later...) and that's what I plan to do.

The first set of questions were done through the mail per Pushead's request. He wanted to get all the major questions out of the way first, then speak to us on the phone. Which was a great idea, but nobody figured that the phone part would be close to an hour and a half (the following text is only the first hour, the rest was not captured on tape, which is actually a damn shame). In the beginning the interview is a little stiff (due to bad questions on our part) though hang in there because it gets good. Interview via phone on Valentine's Day 1996.....

**IHW: When it comes to the art, how do you actually prepare and do everything? Do you do pencils first and then do inks, or just inks?**

**PUSHEAD:** I do pencils first. It's hard to describe to you without getting to technical. You might not understand. First I have to get the paper really and figure out the kind of paper that I want to use because each kind of paper has a different kind of texture and I can get it to work different ways. Then it's centering and how you are going to do the composition. And then I get through and do pencils. I try not to over do the pencils so I don't smear it with my hand. So I might ink certain parts and then pencil more. Ink it so it doesn't go through that. Once I have say a base line work of it, then I'll start to go in and do detail.

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MINI-WEST TOUR

MARCH 15th  
• PORTLAND  
w/GBH

MARCH 23rd  
• SACRAMENTO  
CLUB MINIMAL

MARCH 24th  
• SAN FRANCISCO  
w/UK SUBS and  
ST. ON GRADUARY

MARCH 29th  
• SAN DIEGO  
w/YOUTH BRIGADE

MARCH 29th  
• LOS ANGELES  
SATURDAY BY ORANGE

MARCH 30th  
• J.F. BROWNE  
w/M.D.C. + more

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**HW:** So basically you have your own way of doing it. Not a set of mechanics or anything.

**PUSHEAD:** Yeah, I my own way of doing it, though it's probably similar to other people. I know comic books artists there is a pencil, he pencils the whole page. Then it goes to an inker and an inker inks it. That's why if you go and buy a copy of Spiderman from ten years ago in a copy of Spiderman today and it's the same artist and it looks different, it could be the inker.

**HW:** The inker pretty much erases everything and do his own stuff.

**PUSHEAD:** Not always. You wouldn't have people like Jack Kirby if people did that. It just depends on who you found to ink, to ink what he had done.

**HW:** Did you ever get any offers to do comic work?

**PUSHEAD:** Hmmm. I think so. I really...it's not something that I keep track of. It just wasn't for me.

**HW:** It's not something that interests you then.

**PUSHEAD:** Nah. Even Dave Stevens was pushing me to do comics for somebody. I kept on telling him this is not what I want to do, I like looking at comics I don't want to work in that kind of industry. Also, the way I render is different than what they do in comic books because comic books is pretty straight, either brush or a certain kind of pen stroke. I don't use those elements very often to draw with because I'd rather have a broken up scratchy line and a brush makes a really clean line. That's what they really look for. Also, it's really quick. A lot of times, when you look at comic books, inkers can do three pages in hour.

**HW:** Really? That fast?

**PUSHEAD:** Oh yeah. I could never even get that close. If you know Simon Bisley's or Bill Sienkiewicz's work and their painted stuff, they do like two a day, but they are just like really fast in the way that they do things.

**HW:** Well, how long does...like as an example, when you did the "Cleanse the Bacteria" design, how did that take?

**PUSHEAD:** I really don't remember.

**HW:** Well, how about something more recent like, I don't know...but on average how fast does it take you to do something?

**PUSHEAD:** Well, if you take "Cleanse the Bacteria" now, it has a lot of different types of detail. Now I do even more detail than I did before. So something now where I should actually take less time for what it's being used for, I end up taking more time. Just because I like the original to look a certain way. With "I-Shut-It", all I used to do basically is to do the line work and separate where the colors are going to go. But I still did all that detail, it doesn't even show up on the T-Shirt. Jesus, I think, "Why am I doing all this" but I like the original to look a certain way.

**HW (Brett):** What do you do with all of your originals?

**PUSHEAD:** They are sitting here.

**HW (Brett):** I wish they were sitting here! (laughter)

**PUSHEAD:** Well, I started to sell some of them because I have to many. The last time I sold any of them was when I did the gallery show in '89. I haven't sold any since, except for recently I offered them for the fan club and I offered them for relatively pretty cheap.

**HW:** How about "Get it Away"?

**PUSHEAD:** I don't have "Get it Away". Al has that one.

**HW:** Well, that would make sense.

**PUSHEAD:** He was the one who came up with the idea, "No Humans".

**HW:** Just a lot of newspapers blowing around.

**PUSHEAD:** Well, basically he wanted it to look like a dead end alley and all the stuff that...I don't know how he actually said it but something like how different kinds of trash was kinda pushed into the alley. I don't remember if that where it goes or if that's where it belongs. With "get it Away", the original is much better than the way it got printed.

**HW:** It's the silver.

**PUSHEAD:** It's not the silver so much. There is a lot of grey washes in it that doesn't come out in it, and it comes out as black lines. Because they didn't half-tone it right, I don't know. But people see it as it is and that's the way it's represented. That's an old piece.

**HW:** Do you have any favorite artists?

**PUSHEAD:** I have tons of favorite artists. I don't think you can be an artist and not enjoy other people's art.

**HW:** Is there any artists that people might look for that people think are good?

**PUSHEAD:** Well, if they like what I do and they want to see what I'm influenced by is to get anything by Virgil Tenley (spelling?). He was an artist that basically drew for pulps and science fiction magazines in the '40s and '50s. He died in the '60s. There is a company that is re-issuing some of his books because some of his early books are really hard to get. When I look at his stuff, he's just a master of detail and how to put it together. He was so prolific that in his lifetime, he did like 3,000 pieces. That's alot.

**HW:** What do you think of more modern artists such as Boris or the Hildebrand brothers?

**PUSHEAD:** It's okay but it not something I buy the books of or look at. I think that Boris just wants to be Frazer. A lot of people just want to be Frazer. Because I think Frazer came out and was very strong in the sixties into the '70s, it inspired a lot of different artists from Boris to Jeff Jones. They all saw what he was doing and how the popularity was. You know, a lot of artists do that. They get influenced by somebody and they kinda rework their style based on what they like. Sometimes they can become a better artist and sometimes they can look like somebody else.

**HW:** OK, about the fan club. I know you explained rather in the written interview...how does one get into it, how much money is it?

**PUSHEAD:** Well, I won't say how much money it is 'cause the Phase that I'm on now is closed. The next phase would probably be a different price according to what feel is...

**HW:** So people just have to write you and find out

**PUSHEAD:** Yeah. For Phase two, we had a link letter that had a little index card that you fill it all out. It makes it easier for us to do reference. We find out stuff like...what kind of fanzine that people like to read, because then we know...you know I try to do this whole promo thing but I think it's a disaster because the way the system works and so I'd rather give people to magazines that are really going to do something with it. If people can write in and tell us about magazines that they read, then you can research it and buy them at the store and see what it is that they like.

**HW:** Sometimes I don't understand how labels operate when they send out hundreds of copies of stuff everywhere. It must cost a fortune and it really doesn't do anything for them.

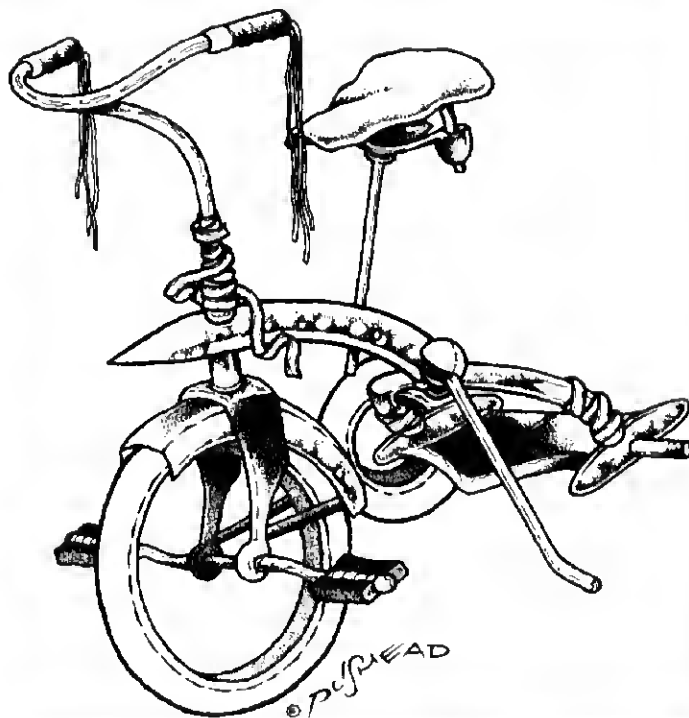
**PUSHEAD:** Well, I think as a label you are in a difficult position. You could have a band that well "We want press", see ourselves everywhere. You are faced with that dilemma of well you have a choice that they might in a choice that they might not. Many times the success of a band radio or press wise, is due to the people working in it, based on who they know or don't know. And if that particular person catches on to the sound or whatever attracts them to the music. There could be great, great bands out there but people just don't catch onto it at that time. It goes nowhere.

**HW (Brett):** I'd imagine a lot of people send you records and stuff just because they would want to get your opinion on their music. I was wondering how you handle a situation like that?

**PUSHEAD:** In which way?

**HW (Brett):** Let's say you get something...You gotta understand that people will probably respect your opinion just because of who you are and how long you have been involved and things you accomplished. I was wondering how do you get across to someone that you don't like what they did with out like writing them off or whatever? Do you get back to all these people because I can imagine it must take up a lot of time just for that.

**PUSHEAD:** Well, there is different sides to it and there is probably sides to it that you didn't even think of. First, there's the person. According to what Dave said, you are going to put out a FLOORPUNCH record, right? We will use that as an example. You send me a FLOORPUNCH record and say I particularly like it. Especially in the days when I was writing reviews and me, I never look at my reputation as the utmost importance. I just do what I do and I have done that. My popularity has grown over the years but I still don't try to change the way I do things. Say if I do like the FLOORPUNCH record it can work in two different ways. One, I can write you and say, "Yeah, I think it's really good," and another I could write a review of it. The band could go, "Wow! This is really good. It's a good luck in my butt. It really influences us. We have done something good and we want to progress with it. Or it could work the other way where all of a sudden, they take it out of context and they go around

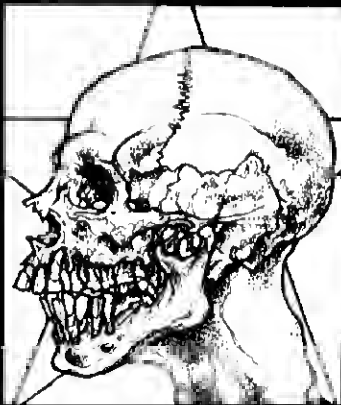


tagging it to someone like myself recommended that Ben Band was this great. It goes to even trials. I'm not responsible for those kinds things but they do happen. At the same time, say what exists in our society when you see press clippings or press reports for movies or music...it's like I could also write a bad review of FLOORPUNCH. Somewhere in there I could say, "Parks a wallup that puts you to sleep." (laughter) but you at the label writes "Parks a wallup!" It is exactly what I said but it's not the complete of it. And so it's being misleading. There's a lot of things that can happen when you receive something like that. Even sometimes with stuff I like, I don't have chance to write back and basically you try to listen to everything fairly and what would attract you to what you like. Sometimes you could get five tapes in one day and you could put on all five tapes and it could be amazing but every tape sounds the same. Each one could defeat itself and you have to go back and listen each one in a different way. Or you see that there is no potential in the songs or the song writing. Sometimes what most important about a band is how they write songs. There are some bands that people think are great bands but they don't write great songs. A lot of people think that, "Oh, this is the greatest thing!" If one person thinks it's the greatest thing then another person wants to check it out. It goes from that.

**HW (Brett):** Do more people send you recorded material because they think, "Hey, Pushead's going to like this" because of the type of material it is or because they are hoping to get on your record label?

**PUSHEAD:** I think it's a combination of both of those and other things. Sometimes they just want to know your opinion. Everybody approaches it differently though. Now some people will straight out say would you people be interested in doing something with us and some will say, "What do you think?" or "I think you might like this." Say in a case, where I'll be working with a band like CAVITY... someone in the fan club who was a friend of CAVITY sent me their record, "I thought you might like this. Please enjoy it." with no motive to for me to release it. Whenever I communicate with anybody I have no idea





I don't think, "Oh yeah, they'll say yes. They'll want to do a record with me." I don't think so. I just hope to get the letter back with, "Yeah, we'd like to do something."

[At this point I ask a really generically stupid question, "Do you think bands were better ten years ago?" or something to the effect of that. We then discuss the unfairness of it. We are really running out of questions now (though we have a million in our subconscious). Luckily, Brett breaks the ice.]

**HW (Brett):** When was the last interview you did?

**PUSHEAD:** In Japan, '94.

**HW (Brett):** I remember seeing one in Thrasher.

**PUSHEAD:** That was the last one in the U.S.

**HW (Brett):** It said "Last Pushead Interview."

**HW:** Actually, the SOLD OUT interview said it was the last one.

**PUSHEAD:** I think both of them came out around the same time. I think I did the SOLD OUT one over the phone with him a little bit, I don't even remember. It was a good fanzine, but most people don't know much about it though.

**HW:** We had a little 'zine war. My old 'zine I had a big beef with him.

**HW (Brett):** I liked it. Other than your label is there any thing that you are involved with locally as far as music goes?

**PUSHEAD:** Yeah, probably.

**HW (Brett):** Probably?

**PUSHEAD:** I mean, how do you break it down to what you do.

**HW (Brett):** Well, do you help out other with their endeavors what ever they might be?

**PUSHEAD:** I can recommend something over here. I can contact somebody and say, "Hey, my friend has a shop in Japan and would like your record can I buy some from you and send it over there". Then you get a record in a spot where the people have never been or do you want to deal direct. Like you guys asked in the interview about INTEGRITY doing SPTIC DEATH, I asked David, "I have some friend's shops in Japan, they'd like to get some. Can I get some from you?" "Oh yeah, no problem!" I try to put other people together. You know, matchmaker. The dating game (laughter).

**HW:** So basically you are doing the same thing as before.

**PUSHEAD:** Yeah. Just doing the same thing I have always done. I don't think I've changed things as to the way I do things. It's just that over time it just became...

**HW:** You see the reason we are asking questions like this is because you really aren't in the public eye too much. A lot of people are interested in what you do, what you did, who you are but they don't have enough information about you in general. Just trying to find out.

**PUSHEAD:** But that's more my thing though. I'm more of a reclusive type person and I like my privacy. I'm not going to run up to people and say, "Hey! I'm Pushead! How are you doing?" (laughter) I'll stand there and not really do that. That's every person's prerogative to choose what they want to do. I try to do the communication the best that I can. Some people get mad. I think it redundant to do interviews and talk about myself and what I do. I think most bands, it almost pathetic in where it is a new record and "Oh, this record is much better than our last record". Then when they do the next record, "Oh, this record's much better than the last record." You're like, "This is what the public wants to read?" It's like we have to glamorize something and make fiction into fact. I think it all just becomes redundant. My logic is let people just look at the artwork and enjoy the artwork. Even with the fan club, I do the fan club more just to communicate with people. But what am I going to do

have the "PUSHEAD INTERVIEW"? Like we do this interview and I'll get some names to let them read what you guys came up with. Then they see your magazine and see what you have to do with anything. I always give that kind of information through the fan club because there's still people out there who want to find out information about all different walks of life. They might want to know about this that or another thing. Hey, they know nothing about FLOORPUNCH.

**HW (Brett):** Reaching back to the early days of punk and hardcore, how do you feel about seeing people on MTV talking about punk? Something that you were involved with at its early stages.

**PUSHEAD:** Well, people are going to classify, judge and do what ever they want. That's what they are going to do. I really don't care, but it is really kind of confusing to me when a band like NIRVANA comes out and says, "We're punk." I'm like, "Ah, I kinda messed that." (He you are going to get to a classification where... I don't have nothing against NIRVANA but I don't understand where their punk. I don't understand that at all.

**HW (Brett):** You gotta figure most of these people who say they are into punk, they have never been to a show where independent people put it on, booked the bands and rented the hall.

**PUSHEAD:** I think when a lot of people goes to shows, I don't think they pay attention to what's what. Only a select few bunch of people pay attention to those aspects.

**HW:** Yeah, you know you can tell as time goes on, as cycles go who is in charge of things who's paying attention. The older people are usually running the show, organizing thing or setting up distributions. Usually the younger crowd are the people who come and suck it all in. Hopefully, some of them will do the same thing when they get older.

**HW (Brett):** I think the turnover rate is about 97%.

**PUSHEAD:** I think the problem that exist in hardcore/punk or whatever is that there is such separatism that exists. Everybody has their own ideas on what should be done and how it should be done. It's almost like a selfish little in-crowd, but the in-crowd has fifty different chapters. Some people will go, "Oh, you are a new guy. You don't belong here, you like Green day?" How's anybody to know that Green Day was the starting point to get him to go to the show at CB's, turn him onto FLOORPUNCH. We are really giving them a lot of publicity.

**HW (Brett):** They'll be really happy about that.

**PUSHEAD:** I still have no idea what they sound like.

**HW (Brett):** They sound like YOUTH OF TODAY.

**PUSHEAD:** The point that I'm making is that this individual could come there and he could be the one that gets so influenced, by going down the line, that he could be the one who starts a cool record label or a cool fanzine. But you got these people who control the scene and are like, "We are going to beat you up. Get out of here!" You scare away...then there that line like, "well, we don't want our scene to get to much bigger". Oh gee, you might as well have shotguns at the door, if they don't fit your criteria.

**HW (Brett):** Believe me I'd like to sometimes.

**PUSHEAD:** Sometimes I think the people who should be shut are the people who think they are inferior. It's like I saw a letter in a fanzine and I won't quote anything about it. Somebody wrote their opinion and what they felt about it. He was basically pointing the finger at one individual in our band. The guy responded and what the guy wrote back made him look worse than if he would have said nothing.

**HW (Brett):** Instead of keeping his mouth shut and looking stupid, he opened his mouth and proved it.

**PUSHEAD:** What he wrote was like, "Yeah, I'm telling him" and he'll talk in his friends and they'll say, "Yeah, we are telling him". It's like, "Hey buddy! You look even worse now than...". He should have just said, "Hey, sorry this all happened." It would have been much more diplomatic to say something like that. But nah, nah. Why don't you get both feet and stuck them down your throat?







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**HW (Brett):** I hope you are not talking about me, (laughter)

**PUSHEAD:** But I think what has happened, and I even see it in your fanzine. You guys have done it too. Especially in hardcore and in the world in general, people are taking their opinions a little too seriously and they are letting them run amok a little bit. And the opinions aren't well thought out. I think that people are printing letters by other people and there is not a responsibility in it. A lot of the letters are a lot of diatribe of people explaining the whole life history of something instead of just making their point. They are taking up a lot of space so it looks good, but it's not reading good. I think a lot of these opinions have just really gotten out of control. Of course when you can turn on TV and watch these talk shows, and you have these people coming on with their love life and crises and what they think is right or wrong. Someone could honestly get up there and go, "They abused me for years on I took the knife and butchered their face." and the crowd claps and applauds? You start to wonder, it's like what's the mentality here. I hope you understand what I'm saying.

**HW:** Yeah, I know a lot of people say that our 'zine, we have like strong opinions but at the same time they respect it, because they read other 'zines that don't.

**PUSHEAD:** I just think people are taking things a little too far. Everybody has their opinion and that's what we obviously live in America for is freedom. Though I think people have taken the word freedom and taken that to a whole other thing. As long as people in groups and screws like hardcore and stuff, bicker on what we are doing, how we are doing it and who doing this, this is too metal, this is too hardcore...It's going to allow these people like the Religious Right to come up in our society, which they are starting to do. We are really going to have problems. Right now we can watch, we are in an election year, we are watching all these idiots vying for the big pole position and how they will do anything to win. They will say anything to win and they will do whatever they have to do. Whether they contradict themselves or promise you a million dollars or they take their opponents and rip them to shreds. All that matters is that they get into that pole position and they are ready to run the July 500.

**HW:** So basically from that answer, we can tell that you don't like politics too much.

**PUSHEAD:** No I don't. I think there's something really screwed up in society when you see stuff like "Rock The Vote". You are a person you need to vote. It is like oh sure everybody has the right to vote and we should all vote but what the hell are we going to vote with these choices?

**HW (Brett):** Who are you going to vote for?

**HW:** Exactly.

**PUSHEAD:** What the hell are we going to vote at this point in time and this is only for like this month. But it's like Bob Dole vs. Steve Forbes. "Steve Forbes is up in the poll" and Bob Dole's people are like, "Find something to discredit this guy! We have to win!" This is really something for me to be selective about and this is my right to vote? That I'm looking at the two...the Republican Party can go down the toilet as far as I can say, the two possible characters at this point in time is Dole and Buchanan? You know, please, we got a scary thing going.

**HW (Brett):** The thing I don't understand is, take somebody like Steve Forbes and he'll spend \$14 million a month campaigning for a \$130,000 a year job or whatever the Presidency pays. Sounds like a bad business decision to me. Like I wouldn't pay \$200,000 for a \$30,000 job.

**PUSHEAD:** You should see the kind of write off he could do for the U.S.

**HW (Brett):** Oh well, there's always that aspect.

(At this point I had to change sides of the tape damn!!)

**PUSHEAD:** There's no politics in hardcore... (very sarcastic)

**HW (Brett):** Nah, not really... (laughter) There should be a president.

**PUSHEAD:** Well, you know we are in this year and we have to go through all this you know, this crap.

**HW:** There is a lot of people, especially some of the kids in the haircore scene that say, "Go out and vote! You have to vote. Vote for somebody!" or the take away vote. The vote where you know one guy is going to win so you vote for the opposite guy, just because you get that vote away. So you put somebody in office and four years down the line everything gets screwed up again in a different way.

**PUSHEAD:** I think that the reality that the American people don't pay attention to is that it's a lot more complicated than just electing a president and what the president wants to do. I think a lot of people at this point in time with this debate over to get a budget correct. It's like the president is saying no and the Republican Party saying we want it this way. I think in the long run it makes it easier for Clinton to be re-elected 'cause I think more of the people believe in Clinton than the other people. Then again, if Clinton gets too much ahead in the polls, then we are going to have to bring up Whitewater and make him look bad. What does Whitewater have to do with anything. It's what people grab onto in destiny people. The most important thing in the voting situation is like the little propositions and stuff. But what I think confuses the public the most about them is the way they are worded. Sometimes people are being conned into voting for something that is not correct. That's why you see propositions getting voted for and people are suing for it now. I love it. The proposition wins and then people sue to block it. And the people who represent the company is going to have to bail because at whatever the proposition did or something. The scary thing is when you get into politics is the reality comes down to, luckily never happened, but when the day comes everybody will rip up their voting privileges when they find out the American people do not vote for who becomes president. The electoral college does...

**HW:** That's basically what it looks down to. Nobody even realizes that. Oh brother.

**PUSHEAD:** That's what it breaks down to. The American people do not vote for who's president. The Electoral College does and if it has to be Clinton vs. Dole and the public votes for Clinton and the Electoral College votes for Dole. Boy, do we have a problem.

**HW:** That did almost happen once.

**PUSHEAD:** But that's the kinda thing. At the same time when all this bickering goes on, and it's being put on the national media. You know, we are telling the whole world. There is some people out there who don't think that American is number one and the greatest place in the world. It's really good to be giving out this kinda information. Sometimes I wonder about the intelligence of people and their need to know information.

**HW:** (rock what Clinton just did...the choices are made. Bob Dole they think he is going to become the Republican candidate and then Clinton just put his signature on a bill which will change the whole internet situation. Now they can deem whatever they think is indecent. Get fined like \$100,000 or jail for downloading something. It's really getting crazy. And it seems like no matter what, you really don't have no power to stop it.

**PUSHEAD:** But see, as long as the people live in fear and allow things to happen and let the whiners of the world to complain about things that they think is bad, unless it work of satan and those people attack, those people you have to look out for. As long as we live in a society that's based upon religion and religious beliefs, and the fact that there is so many religious sectors and they all believe in different things and none of them seem to get along. And in other countries they fight over what religion it is, these people think it's god and jesus's way to tell you how to be and not be. That's why this year's election is all going to be based on the abortion issue. You wonder sometimes what people are really thinking.

**HW:** They can't even get the budget right and they expect everyone to go vote for all these people. They totally screwed up everything by shutting down the government every couple of months.

**PUSHEAD:** Basically, when we talk about politics, it's stuff that's presented to us according to the media interpretation. It might not even be right. I found it so humorous. Luckily I wasn't in America when the whole O.J. Simpson thing went down. So I didn't have to watch the beginning of the plight of society. (laughter) I can't believe that America is so divided about who did it and who didn't do it. And how O.J.'s guilty or not guilty. Or how the media can tell you, the black people say O.J. is not guilty and the white people think that O.J. is guilty.

**HW:** Just the fact that that became a total media thing was totally disgusting. And they changed in into a moral thing, 'cause when it initially started it wasn't. They were even talking about race at first it was all brought up in the courtroom and then they bring these people in to talk about it. It really screwed it up.

**PUSHEAD:** It's the media which changed people's minds and maybe by not telling the truth all the time and wanting to get the lead story, beat them in the ratings. It does change people's minds, it's so funny when you can watch people like Oklman's father sit there with the rage and anger that he has and what is he saying and what comes out of his mouth. One you feel sorry that his son was murdered, it's just you better have everything that you need to have to make the accusations you are making and that they believe everything that's going on and whatnot. But that's like a sad part of our society.

**HW:** What should we ask next Brett? That was a whole political thing that we never got into.

**HW (Brett):** Yeah, we never get into that.

**PUSHEAD:** Because you guys are so politically correct?

**HW (Brett):** Oh my god, no!

**HW:** Noooo!! Well, you could say we are but we don't throw it in people's faces. I know some people would be horrified at some of my opinions. That's why I don't go blathering off, because I'm like into the death penalty and all that but at the same time I'm against the justice system so there's a contradiction right there. It's a real hard thing.

**PUSHEAD:** Well, when you go and look at it that way. You just look at it how it goes. And you wonder...how I was raised when I was a little boy, I was kinda led by the beliefs of the school and the system because the death penalty did exist. The way the system worked was if you committed crimes against humanity within our system, you lost your right as a citizen in our country. But if you look at the way things are working now, that doesn't seem to happen, you know, they have rights, they have banks, magazines and T.V., free press and board. It makes you wonder. I mean there is people who are wrongly accused and stuff like that. But there are people who our society is paying for who shouldn't be there. I guess you can get into that religious thing, "Who has the right to kill somebody?"

**HW:** It's a question you can talk about but people get really angry about it.

**PUSHEAD:** It's like a snake that eats itself. It's the thing, why do humans have no right to kill humans but at the same time they can get a shotgun and kill animals on it's O.K. to go to your store and buy meat by cows who are raised in dark little dungeons and have a bolt stuck into their head. The reason that the bolt is stuck into their head is so that the meat won't get hard when they have fear. That way they can give them an instant kill. People just go, "Well, god put these animals in us to eat, for us to

kill" and "god did everything for us, and he also gave us the knowledge to create cars to pollute our environment, to make chemicals to kill other people."

**HW:** Well, that's a human society.

**PUSHEAD:** But it's like a snake that continually eats itself. At this point in time there's no solution.

**HW:** So I guess you are a vegetarian or no?

**PUSHEAD:** I'm not vegan. I'm close to a vegetarian though I eat chicken and fish.

**HW (Brett):** All right! Yeah!!

**HW:** We have to throw those generic questions in every once in a while.

**HW (Brett):** Like, "Do you skate?"

**PUSHEAD:** I can say all kinds of things that go on in our society but there's certain things in our breeding that the way we were raised, we become accustomed to certain things. I know lots of people in America who could never survive say in like Japan because they were raised totally different than we were. Especially in their eating habits.

**HW:** Yeah, that is major difference. But just look how bad it was when Americanized foods were introduced into Japanese society. Like the younger people are eating it and then health habits have gone downhill.

**PUSHEAD:** It all revolves around how your society is. You are raised different ways. One considered one way and murder is considered another way. You can really get into cultural clashes. But what people eat, it goes back to that snake eating itself. It's an evolution. Like some people have real serious beliefs about what they believe in, only a handful of these people with the serious beliefs are going to stay with these beliefs the rest of their lives. If we direct everything around and we toward I would

assume your two favorite subjects, is straight edge. And you look at the people who at one point were the big leaders of the straight edge movement and they are nowhere near that anymore. I saw something in your magazine, "I want to punch that guy in the face!". Well that's an ignorant statement, sorry, but this is his choice of what he wants to do. But I understand that kind of mentality where it goes that this guy really preached something and maybe looked down on other people because of it and then he became what he disliked. And I'm sure there is excuses, "Well, people make mistakes." A lot of the people that are involved in the straight edge movement do not understand and will have a hard time in the long term of it, is that America's number one recreation, sorry to say, is to drink beer. And some people when you choose not to drink beer you alienate yourself from a large group of people. It's really easy for them to go, "hey, let me buy you a beer!", "Let's sit down and have some beers." It's easy to break the ice talking that way. When you go, "Sorry, I don't drink" you change their whole revolution. One, you are going to have the person that I would say is an asshole to me, "C'mon, man, just take one drink!" They are trying to get you to be like them. You know, "Why don't I just put on face make-up and be a clown? I'd be just like you now couldn't I?" It just depends on how you look at it. When I made the choice to stop doing all that kind of stuff, years ago before there was Ian MacKaye, "I gotta straightedge" and everybody goes "Straightedge movement". I took a chance, this is what I decided what I was going to do. Nobody else told me to do this and then I watched the repercussions that came afterwards. But I still stuck to what I have chosen.

**HW:** Yeah, well, me and Brett still go through that everyday. But that's just our choices too. I don't think either of us have done any of that stuff so...

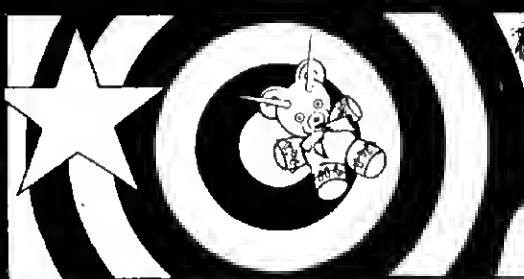
**PUSHEAD:** Sometimes I wonder what Ian thinks. It's like he wrote a song about how he felt, no idea if it would be taken this way. "The Straight Edge Movement".

**HW:** I think he totally distanced himself from everything.

**HW (Brett):** I wonder if he's still straight edge?

**PUSHEAD:** He probably has to be because that's all people talk to him about or give him a hassle about. Nothing else that he's ever accomplished in his life... "Hey, straight edge Ian!" You know, like





great job you created Dischord Records, Jeff, Eddie and the rest of the guys... it just, "They, straight edge dude!" (Laughter) "Are you straight edge like me?" "I think that you forgot what we were trying to say in the song." "No way, straight edge all the way!"

**HW:** Too many people take it as just a fashion statement and they are the ones who will just.

**PUSHEAD:** "Fashion Statement" has nothing to do with it, like the extremism that some people have gone to. "That kind is not straight edge because they are mental". The contradictions that exist, you can make books...an encyclopedia on it. That's what separates in the music scene that we have. People don't want to get along.

**HW:** Hell, we want to get along with everybody but nobody wants to get along with us. (laughter)

**PUSHEAD:** Well, there was times you told me that you didn't want to get along. You had a fight with this guy or a war with this guy, or you got on somebody's "bashing bandwagon".

**HW (Brett):** Ah, Dave loves getting on people's cases

**PUSHEAD:** But that's not what I mean though. That's not trying to get along.

**HW (Brett):** well, I don't want to get along with everybody.

**HW:** Brett is the most friendliest person at a show. He talks to everybody. I'm the kind of person who just sits behind the table and lets people come to me. Christ.

**HW (Brett):** I like talking to people

**PUSHEAD:** I'm not trying to downgrade you guys.

**HW:** No, No! We are just talking, that's all.

**PUSHEAD:** You know, that's what I see. I've been in this scene since the very beginning.

**HW:** That's why we respect your opinion.

**PUSHEAD:** There's a lot of people that I used to communicate with that are totally gone. They have no concern. It's that kind of one-sidedness to where you pinpoint an issue and you spend your whole life around it, it's like life is alot more than that. On the fact that, "Yeah, this is my hardcore buddy," then the guy admits, "Well I like AC/DC," "You suck dude! Get the fuck out of here!" (laughter)

**HW:** Brett likes KISS. Oh god. If I was like that, I wouldn't even speak to him.

**PUSHEAD:** I think there is a lot of kids into punk because of the age group that has a KISS background. KISS was the first band that the younger population took to. Before that, it never happened. Music didn't exist in people until they turned like 14 years old in mine, and KISS brought kids that were like 6, 7, 8 years old.

**HW (Brett):** They didn't even listen to the music, they just bought the Halloween costumes and stuff, like the dolls.

**PUSHEAD:** KISS was something that was...I think that when they first came out people looked at it as a joke, and it escalated to something way beyond that. Slowly but surely the music deteriorated, they took off their make-up.

**HW (Brett):** Their first five albums: awesome. The next three were all right. After that, I don't even bother. I don't even have them.

**PUSHEAD:** Well, I think "Rock And Roll Over" was the beginning of the end.

**HW (Brett):** "Love Gun" was probably their best good studio album. After that, there was "Alive 2" which is awesome.

**PUSHEAD:** The first three are good records for the time it came out.

**HW (Brett):** Hell, the first album was recorded in like '72.

**PUSHEAD:** Simple chord, hard rock. At the time it was hard.

**HW (Brett):** A lot of songs about girls and stuff, drinking...

**PUSHEAD:** I think they wrote whatever they were going to write. They still do that, it's funny, the thing that, maybe even you guys don't know, and nobody ever acknowledges and that's what's so hypocritical about our scene, is that Gene and Paul are like straight edge people.

**HW (Brett):** I don't what I understand from interviews, that's true.

(Brett and I discuss the proposed KISS reunion tour in make-up that's supposed to happen this summer, while Pushead takes his roll waiting)

**PUSHEAD:** But the reason, let's say, from what I can gather from the knowledge from what's published, Ace isn't in the band because he was a junkie and had no control over it.

**HW (Brett):** He was really screwing up and they kicked him out, from what I read. Then he almost killed himself. Then he straightened out his act.

**PUSHEAD:** I think he's been on a bad road for quite sometime.

**HW (Brett):** But he hit the road face first! (Laughter)

**PUSHEAD:** But from what I read these guys are supposed to be like really straight. And that they been that way for a long time. I don't know if they been like that from the beginning but people who are straight edge don't look at that stuff.

**HW (Brett):** Well, you don't find too many people who don't anything about straight edge, who don't think in the anything at all.

**PUSHEAD:** Well, now straight edge has become to represent X on your hands, a certain font in the computer.

**HW:** It's gotten a very bad name for itself.

**PUSHEAD:** But there is certain people who created that for it.

**HW (Brett):** Yeah, I know. I'd like to find those people.

**PUSHEAD:** There's alot, you won't find them all.

**HW:** We know that. There's people who look at us like that, but we are not that way. I have plenty of friends who drink.

**PUSHEAD:** Once you put the point that you are straight edge, and they know what it means, it's a classification that they can judge you by. It's kinda the same thing, how people are racist. "He is this way because he is this color." We saw a yesterday, in a Taco Bell. We saw a woman just blatant racism. She saw Hispanic people making tacos and she goes, "Oh, they are not wearing gloves! You people should be wearing gloves!" Everything was "You people" (laughter)

**HW (Brett):** Maybe she meant the people making the tacos should be wearing gloves. They should be.

**PUSHEAD:** She got her money back and when she was walking out the door, she was going, "FUCK!"

**HW:** That's just stupidity.

**PUSHEAD:** Yeah, you can go it's stupidity, then you can scratch your head and go like, "C'mon!" This Taco Bell is like in a Hispanic neighborhood. "What are you like a tourist?" On top of that, this is 1996, hasn't anybody learned yet? We were going through Nevada once and they had this big sign up, "English spoken here." You are like, "Duh, why don't you tell everybody to leave them!"

**HW (Brett):** I hope you stopped in Las Vegas.

**PUSHEAD:** Vegas is cool. Vegas is something like...I mean gambling is probably something against the straight edge thing.

**HW (Brett):** Oh no, I love it!

**PUSHEAD:** You really got there to gamble. It's just really interesting to see what they constructed and that people enjoy to go there.

**HW (Brett):** I don't buy that anti-gambling thing, I like to gamble.

**HW:** No, that is a kushina thing. Which we are totally opposed to.

**PUSHEAD:** I have no idea the recruiting methods of certain people.

**HW:** Oh brother. That's one of the things that really ruined it out here. I don't even want to get into that jazz.

**PUSHEAD:** Well, you had a very strong figure who chose something and it was kinda like a head limping and the rest of the lemmings followed. I don't think that ever happened out here but it's really small. Now I think they are trying to downplay the whole thing because they want to take the band some place other than what it is.

**HW (Brett):** Whatever that is.

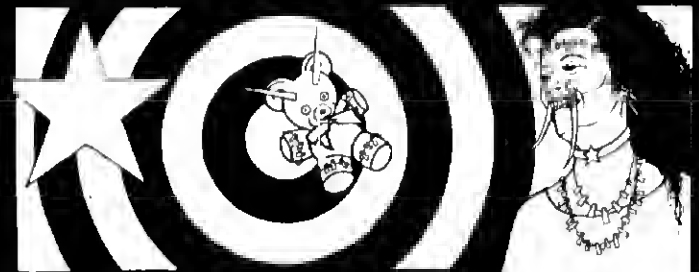
**PUSHEAD:** I would think they would go...let's see what would be a good place for them to play? Irving Plaza's too small. So they would be playing the Academy? Roseland? He if they could fill up Roseland or the Academy, hey why not? And look what they would get paid. That's what it all boils down to... "Well, we struggled playing at CBGB's for years!"

**HW:** Wait? Struggling? They got tip dollar everywhere they went.

**PUSHEAD:** Well, they didn't at first...

**HW:** Not at first...

**PUSHEAD:** You got to remember...what were Youth Of Today considered a N.Y. band or from Connecticut?





**HW:** They were a Connecticut band at first, then they moved to N.Y.C., specifically to be a N.Y. band.

**PUSHEAD:** But N.Y. at the time had no scene.

**HW (Brett):** N.Y. had like the False Prophets.

**HW:** It was in a lull.

**PUSHEAD:** The whole scene was in the Anthrax in Connecticut, wasn't it?

**HW:** I would think that started around '87, more or less. In '85 or '86, when Youth Of Today first started. The scene in N.Y.C. was in a lull between the early '80s and then, there wasn't too much going on, they came down and pretty much started from there. Then all the bands starting getting together and that pretty much started the whole thing.

**PUSHEAD:** I mean, I knew Ray before he did the whole change over. I never talked to him since. Not because I don't want to but because we do different things and I have never crossed paths with him. I talked to him. He was a good guy, we went skateboarding... he chose his path in life. That's what he chose in life and chose for his band... Porcell decided to go along with that. That's fine, that's what they want to do, but when everybody else follows because that's what they want to do, that's where the bitterness comes in. It's when everybody goes along and that's when everybody starts pointing the finger. Same thing with Green Day. Green Day was a band that probably had mixed reviews in this area but they got signed to a major, which is a big thing that you don't do. "Oh, you don't do that..." kind of stuff. They were probably like, "Well, we don't have everybody supporting us and somebody is interested." Nobody knew that they would be that big. Now that they are...

**HW:** But they really are not. They are on their way out because their second album did not sell nowhere near...

**PUSHEAD:** Their second album is not dead yet though. You can't be a predictor in this industry.

**HW:** Yeah, but in the major industry it goes in cycles. It's like a yearly thing, especially in this country. They are on the outs already.

**PUSHEAD:** Well, I don't think they are on the outs yet 'cause they are still kicking out singles. It's kind of, why is OASIS top of the charts now? This is like their second record and they have released singles previously to this one.

**HW:** But only in England though, they weren't pushed in America.

**PUSHEAD:** But in America now, they're in the top ten.

**HW:** Now they are being pushed by the label.

**PUSHEAD:** Well, that goes to what I said before. They were pushed before and no one paid attention to it. Somebody offered this song and whatever happened, it clicked with somebody. And they started playing it and it clicked with the crowd. Why did Nirvana "Smells Like Teen Spirit" create such a change?

**HW (Brett):** Well, that's a good question...

**HW:** I tell you the way I look at it is, the people think on that level from what they put on the radio, you can put on anything out there and people just follow it. It becomes hot and...

**HW (Brett):** Gets a life of its own.

**PUSHEAD:** What happens if you have to be that person in the band, and you have no control that some "alternative" D.J. on some station starts playing your song and it gets into heavy rotation, and before you know it your selling records that you can't control. It breaks right down to it, if you don't want anybody to hear your music, don't make records.

**HW:** You know, in like five years, Green Day is going to be on one of those shows, "What ever happened to?" That's what's going to happen. It seems like every act that gets on a major they seem to get wasted after a year and that's it. Look how many bands get on a major label after their fifth record, they finally make it to the majors and then they end up breaking up because their creativity is gone.

**PUSHEAD:** Their creativity might not be gone, it might be something that's difficult to understand unless you are actually in that position. Because all of a sudden, you struggled all the time with the music and stuff and you still want to write the music but you can't control anybody's ego or brain, and how they are going to relate to what's happening. Or people only consider you as a band member and what your opinion is. They put you in every different magazine and people start to look at you differently than they did before.

**HW:** It's how they could market you.

**PUSHEAD:** That's how anything is sold in this society. If you happen to be in FLOORPUNCH and FLOORPUNCH has a hit single on WPMU, then it goes over to Q104 in New York. Then they start playing it all the time. Then you got Mike Gitter coming over to talk to you, "We should have you at Atlantic".

**HW (Brett):** They'd tell Gitter to take a walk.

**PUSHEAD:** But do you understand what I'm saying? Because all of a sudden there's attention...

And sadly the tape ended... I can't even remember all the cool shit we talked about after that. The funniest thing he said was, "You guys should change your 'zines' name to "Change Of Address" because you guys move so much." Let's just hope this guy doesn't wait another six or so years to do another interview again! .DK

if you need to get in touch with Pushead about the fan club or for other information, he can be reached at:  
Pushead/Bacteria Sour P.O. Box 420701 S.F., CA 94142





# 'ZINE REVIEWS

Well, where the hell were all the 'zines this issue? Beats me. The 'zine review section should be at least half the size of the record reviews. Most of the 'zines here are pretty good, you should check them out. I don't understand all the apathy against 'zines these days. (I understand the apathy against records, but that's a story for another day!) How the hell do people find out about things if you don't read about them first? If you see a 'zine at a show that looks like some effort went into it, pick it up. Much more time goes into 'zine making than goes into your average record and is sold for a much cheaper price. Something to think about. Be sure to send you next written masterpiece to us for dissection -DK

## **ALL THAT** #6 8 1/2 x 11 92 pgs \$2.95

I have been hearing that **HARDWARE** was reviewed in this magazine, so I wanted to check it out. I didn't get the issue with our review but got to read the latest. You know for a pretty pro mag, it's not half bad (at least judging by this issue). The writing is pretty good, not at all in that "Journalism 101" style. The people who put this out seem to know about hardcore. Interviews with **CIV**, **LEEWAY**, **Bill Stevenson**, **KAREN BLACK**, **THE CIRCLE JERKS** and more. They basically cover it all. I'll probably pick this one up in the future. I don't think you can get this one mail order, so check your local Barnes And Noble for a copy. -DK

(All That P.O. Box 1520 Cooper Square Sta. N.Y., N.Y. 10276-1520)

## **ANXIETY CLOSET** #6 8 1/2 x 11 76 pgs. \$3.00 ppd

Amy and Dari have a pretty good thing going on here. This vast 'zine has interviews with **CORNERSTONE**, **SNAPCASE**, **UNBROKEN**, **INDY HARDLINE**, **MASSCONTROL**, and a very good one with David from **INTEGRITY**. The rest of the pages are filled out with many articles and opinions, personal stuff and lots of show, record and 'zine reviews. A good mix. One thing they should check out is making the move to newspaper because it would help this even more. Nice job. -DK

(Anxiety Closet 4 Leona Ter. Mahwah, N.J. 07430-3025)

## **BLACK MOON** #4 8 1/2 x 11 60 pgs. \$4.00 ppd.

Damn. I almost forgot to review this one! (The editor sent me the last three issues!) What you basically have here is a semi-pro 'zine that covers the underground metal scene and contains lots of horror fiction. This guy does like hardcore, which shows in his reviews of many 'zines and records. When the first issue came out, I thought it was a little bland. It seems he has got the layout style together, not as many blank spaces throughout. I guess if you dig metal and like horror, this is one to check out. -DK

(Black Moon 1385 Route 35, Suite 169 Middletown, N.J. 07748)

## **BLACK POWER** #1 8 1/2 x 11 20 pgs. \$1.00 ppd

Sort of arty music 'zine (covers are made of construction paper and stuff glued on) that has many reviews and a conversation with Kent Mc Clard. Sparky likes Struggle and Downcast a lot. Some opinions too. At first glance, it doesn't seem like much but there's stuff to read. -DK

(Sparky 2584 Sunnyside St. Sarasota, FL 34239)

## **BREAK FREE** #4 5 1/2 x 8 1/2 40 pgs. \$1.00 ppd

Well, I really wasn't too kind about this guy's first issue a year or so back. He's now up to #4 and it has improved somewhat. There's an interview with **BACKLASH**, many personal writings, photos and lots of reviews. It's decent. -DK

(Chad Rugola P.O. Box 121 Lehman, PA 18627)

## **CATCH OUR BREATH** #2 8 1/2 x 11 44 pgs. \$2.00 ppd

This 'zine is nothing short of excellent. Definitely influenced by all those "rip and paste" California fanzines, **C.O.B.** has a lot going for it. Interviews with **FAILURE FACE**, **SPLIT LIP**, **RED #40** and **WESTON**, plus the usual 'zine stuff which I happen to dig. Nice effort, worth the price of admission. -DK

(Scott Keene 405 Brooker Rd. Brandon, FL 33511)

## **CHANGE** #6 8 1/2 x 11 72 pgs. \$2.00 ppd

I hope most of you don't think that this is an ass-kiss to Patrick but **CHANGE** #6 is definitely the best thing I have read all year in the 'zine world. Getting hit with a bill that would put most people that frequent Hiltz's in debt for the rest of their lives. Patrick sticks it out and puts out yet another issue. It's not as massive, only 72 pages! How does he do it? Interviews with **FUGAZI**, **CORNERSTONE**, **LIFETIME**, **DOC HOPPER**, **HELMET**, **FARSIDE**, **DEADGUY**, **TODAY IS THE DAY**, **CRAW**, **Al Quint**/**SUBURBAN VOICE** and **SNAPCASE**. Whew! Did you get all that? It was so good I even read the interviews with the bands I didn't like. I wish Patrick could do them for our 'zine. There is alot more reading here and fuck. I wish I knew how he crams it all in. Buy it now! -DK

(Patrick West 9 Birchwood Lane Westport, CT 06880)

## **CHUMPIRE** #57 and #58 one sheet 1 32 cent stamp

Another one of the better one sheeters out there (a void I think that will never be filled with the death of Radio Riot). Lots of personal stuff and quite a few reviews. The review of **HW** #7 in #58 is probably the strangest one we ever received. Has a label too. By the time you read this, I'm sure a couple more will be out. -DK

(Chumprite P.O. Box 680 Conneaut Lake, PA 16316-0680)

## **CRASH POSITION** #9 5 1/2 x 8 1/2 28 pgs. \$1.00 ppd

Another very fun issue Chris has put together. He's headed towards a seriously run fanzine and will only lend to better things. Int. w/ **LIFETIME** and **BACKLASH**, reviews and thoughts and the new and improved "Scene Guide Part 2", which will have you laughing your ass off. My favorite was the "Too Young For You Girl". As always, get. -DK

(Crash Position 56 Handy St. New Brunswick, N.J. 08901)

## **DAYS END** #1 5 1/2 x 8 1/2 16 pgs. who knows?

I found this 'zine on the end of my table at a Middlesex show. Come on, this has got to be a fucking joke! A **S&H** 'zine with a Christian slant. Would you please give me a fucking break!! We already have to put up with the Krishna crap and now this? "Choose life?" Thankfully this is mercifully short and I don't recommend it to anyone. -DK

(Rich Lippold 19 Robinhood Dr. Medford, N.J. 08055)

## **DILIRIUM** #4 8 1/2 x 11 26 pgs. \$1.50 ppd

A off-beat music 'zine which is entirely desktop published. It contains an interview with **GUILT** and a couple other bands, some opinions and lots of reviews. What makes this one "off-beat" is the style of writing. I really connected with the article on atheism. -DK

(Gnaethan Denel P.O. Box 570213 Miami, FL 33257-0213)

## **EXTENT** #5 8 1/2 x 11 38 pgs. \$1.50 ppd.

Another hot 'zine, a must read. Has a nice look to it and a lot of interesting content. Int. w/ **SHADES APART** and **DEADGUY**. Article on how to do silkcreens, columns, reviews, etc... I really have no complaints, neither should you. -DK

## **EXTENT** #6 8 1/2 x 11 48 pgs. \$1.50 ppd.

I received so many good 'zines lately, and it's great to see them coming out so regularly too. Interviews with **LOS CRUDOS** and Melinda Beck & Jordan Isip (those really overrated artists). Articles on photography and mailorders, reviews, lots of photos and usual 'zine stuff like columns. This will make my top ten this year no problem. -DK

(John La Croix 38 Calumet Street #3 Boston, MA 02120)

## **FROSTBITE** #2 8 1/2 x 11 34 pgs. \$1.00 ppd.

Young 'zine that is pretty good, but there is room for growth. Short interviews w/ **BLEED** and **RESTRAIN**, columns, many reviews, photos, etc. Would like to see future issues. -DK

(Frostbite c/o Thoe K. 129 Keller Lane Truckville, PA 18708-1616)

**FUZZY HEADS ARE BETTER #2** weird size 72 pgs. \$1.50 ppd

Patti's back with another issue of this cool indie pop type 'zine. I say "type" because there is more going on here than just indie pop. Short interviews with Mike/Troubleman and the girls from Chickfactor, plus others. I really want to know how long this thing takes to assemble. Imaginative and highly recommended. -DK

(Patti Kim 293 Clinton St., Toronto, ONT. M6G 2Y7 Canada)

**GUILLOTINE #12** 8 1/2 x 11 48 pgs. \$1.50 ppd.

I went into the city to visit a friend for the first time in a long while. We are walking past a record shop and I notice something on the counter. "Guillotine?" That can't be! The last issue came out in 1986! Weird, but totally true, Wendy and Co. are back. It basically looks like the old issues except for the typeset. Int. w/BOUNCING SOULS, BAD TRIP, CAUSE FOR ALARM, MIDIAN (Wendy's band) and THE WALDOS. May look a little bland to the average 'zine reader, but Guillotine was a 'zine classic. Let's hope it continues on the same path. Get. -DK

(Wendy Eager 314 79th St. #8E Brooklyn, N.Y. 11209)

**HEARTATTACK #8** 8 1/2 x 11 48pgs. \$1.00 ppd.

It seems like every 'zine that started out at the same time as us has passed up an issue numbers, we really have to catch up. As usual, Heartattack dishes up a lot of reviews and info which makes it great for that purpose. Felix's article was right on, but the POLICY OF THREE interview was not. I still think Kent should charge more for this. -DK

(Heartattack P.O. Box 848 Coleta, CA 93116)

**HEAVY ROTATION #7** 8 1/2 x 11 28 pgs. \$1.50 ppd

This is getting better and better with each consecutive issue. This time around Bob Stuen interviews a host of 'zine editors (including our man Brett). I really got a lot out of them, seems like we all encounter the same problems doing 'zines. Bob also throws in his two cents on the 'zine industry. Wow! Also, your usual reviews and shit. I like it. -DK

**HEAVY ROTATION #8** 8 1/2 x 11 40 pgs. \$1.50 ppd.

Damn, he got this one out very fast. Well, Bob says this will be the last one (he is a busy man) that's a little sad because he really just started to cook with Heavy Rotation. The main piece here is information on how to produce and release a 7". Very well-written. Also, an article about collectable Florida punk rock records. Valuable information esp. considering all the stories and facts he includes in each record description. This and many reviews round HR #8 out. Good job, this one will be missed. -DK

(Heavy Rotation P.O. Box 3204 Brandon, FL 33509-3204)

**HELP #2** 5 1/2 x 8 1/2 36 pgs. \$1.00 ppd.

Not only does Lance distribute Hardware in Nevada for us, he also puts out a really good cleanly laid out fanzine. Interviews with THREADBARE, BOBA FETT YOUTH and Carissa from Screams From Inside, this plus a couple of opinions, local news, reviews and lots of well-screened photos. Get this, well worth the money. -DK

(Lance Wells 137 Tamarack #12 Henderson, NV 89015)

**HOW WE ROCK #1** one-sheeter 32 cent stamp

Ronny Little has reinvented his one-sheeter. Same good shit as usual, so I don't have to tell you again. Lots of reviews and opinions. I wish this guy would just write for our 'zine already. -DK

(Ronny Little Room 238 Beck Hall P.O. Box 725 Kutztown, PA 19530)

**IN EFFECT #8** 8 1/2 x 11 64 pgs. \$3.00 ppd

Now that Chris has gone newsprint (which in the 'zine world means "I'm serious") he joins the ranks of the absolute must have fanzines. How he does it I don't know. Interviews with SHELTER, CROWN OF THORNZ, THE SIX AND VIOLENCE, DISTRICT 9, POWERHOUSE and Rockin' Rex Records. I really like the fact that he is sticking to his guns and only covering the N.Y.C. area. Check out that news section! Fuck! Get this motherfucker already!!! -DK

(Chris Wynne 119-16 8th Ave. College Point, N.Y. 11356)

**IT'S ALIVE #13** 8 1/2 x 11 36 pgs. \$1.00 ppd.

Damn, it seems like Fred is starting to crank these things out lately. This issue he covers the "new" Hardcore scene in his area, including short talks with people who used to be in bands there like ten years ago. Actually some of those bands are making a come back. Cool. One of the best 'zines out there, though I really wish he'd make the interviews longer and the print smaller! -DK

(Fred Hammer 900 Azalea St. Oxnard, CA 93030)

**JUST IN CASE #10** 5 1/2 x 8 1/2 56 pgs. two .32 stamps

To be totally honest, all this is is a mailorder catalog for a distro. The reason I'm reviewing it is that it contains some of the funniest reviews I have read in a long time. They first review the records they have for sale (which includes some rarities), then the back section is just reviews for 'zines and records. I dig it and maybe you will. Their prices are pretty good too. -DK

(Just In Case P.O. Box 944 Canton, CT 06019-0944)

**PUNK PLANET #8** 8 1/2 x 11 104 pgs. \$2.00 ppd

Honestly, this is probably their best issue yet. The centerpiece to this is a long article about the trials and tribulations of a 'zine editors. I wish I could have thrown in my two cents. Int. w/SMEARS, FABRIC, RED AUNTS and AUS-ROTTEN. A very good read throughout. -DK

(Punk Planet P.O. Box 1711 Hoboken, N.J. 07030-9998)

**RETROGRESSION #9** 8 1/2 x 11 38 pgs. \$2.00 ppd

Basic all-around music 'zine w/SICK OF IT ALL and EARTH CRISIS plus reviews, photos, commentary and some poetry. Has some pictures of Japanese bands which is pretty cool. -DK

(Brian Hull 104 Newport Ave. Attleboro, MA 02703)

**SCENESTER #1** 8 1/2 x 11 40pgs. \$1.00 ppd.

New 'zine on the block and while it shows promise, it's a little too bland for my taste. Int. w/Debbie Gibson (?), 7 SECONDS, AVAIL, TILT, IGNITE, TILT, BRUSIERS, TURMOIL, and some record reviews. What this 'zine needs is a style. -DK

(Dan Gross 124 Crosshill Rd. Wynnewood, PA 19096)

**SECOND NATURE** Spring 1995 8 1/2 x 11 52 pgs. \$3.00 ppd

Large, extremely sleek-looking 'zine w/INTEGRITY, CHOKEHOLD and COALESCE. Also some skaters dudes and many reviews. Plenty of pictures round this out. Seems like a lot of time went into this one. -DK

(Daniel Askew P.O. Box 11543 Kansas City, MO 64138)

**SLUG AND LETTUCE #40** newspaper 12 pgs. two stamps

#40? Chris is like the damn Energizer rabbit. Essential as usual. Reviews, opinions and classifieds. More people work on it now and it makes for a better issue. Chris's column is a must read (But slnt, she has been talking about moving for like the last three issues). Get. -DK

(Chris Bourts P.O. Box 2067 Peter Stuy. Stn. N.Y., N.Y. 10009)

**SOUL DOUBT #7** 8 1/2 x 11 56 pgs. \$1.00 ppd

Much better than the last, the full-size is an improvement. Lots of reading inside. Opinions, personal stuff, Int. w/MR. T EXPERIENCE, SNAPCASE, CHOKEHOLD and DOUGINUTS, some reviews, etc... It could be a little neater, but that's a minor complaint. Good. -DK

(Soul Doubt P.O. Box 15153 Gainesville, FL 32604)

**WE CAN BEAT MOST PEOPLE UP #5** 5 1/2 x 8 1/2 36 pgs. \$1.00 ppd.

Well, these guys are at it again. Not much in the way of music, but it doesn't matter their opinions and personal stuff far out-class everything else out there. They say what they want and don't care give a hoot about what you have to think about it. The top 5 lists were really funny. -DK

(WCBMPU 361 Hillman Ave. S.I., N.Y. 10314)

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I'll always remember the day I lost my faith. I was sitting around at WPRB during the "Decline and Fall" show leafing through an issue of Sold Out fanzine, when I came across an interview with a Cali band by the name of Half Off. During the course of the interview they managed to goof-on and at the time (mostly Youth Crew stuff), a shiny new copy of "The Truth" sitting in his record crate, so I pulled out the lyric sheet to see what other Lyrics to songs like "What Seems Right", "The Truth" and "Rain On The Parade" were not exactly the words that a militant, finger-pointing, better than you-type of straight-edge kid wanted to hear, but for me, it was necessary. Half Off didn't change my opinions about straight edge. I came to my own conclusions about straight-edge and many of the people in it on my own, but for the first time that night, I saw the other side of the coin, and every time that lyric sheet would get ugly, the words on that lyric sheet would make taught me anything. If half off has an obsessive lifestyle like straight edge works best when one is not obsessed with the idea itself. The following is an interview with Billy Rubin, singer of Half Off and author of some wise words. -Chuck U. Farley

**Hardware:** So whatever happened to Half-Off?

**Billy Rubin:** Half-Off broke up because we had booked an entire tour for the United States, and our bassist, who is a diabetic, decided for medical reasons that he just couldn't do the tour. So after that we just felt that if we couldn't do tours, then what's the point of being together? So we broke up. I think we also felt pretty stagnant with what we were doing, too.

**Hardware:** Really?

**Billy Rubin:** Absolutely. I think we were tired of playing with each other. The guitar player and I, although we were really good friends in the setting of playing music, we really weren't getting along too well. We had an entire second album of Half-Off material ready to go that was all along the (Black) Flag, BLAST!, Crucifix kinds of music. It was just really hard stuff with maybe like a slight touch of metal.

**Hardware:** When I was preparing for this interview, I asked some people I knew who were Half-Off fans for help with some questions. The first question everybody had was about the whole Youth of Today/Half-Off feud that was going on. I've seen other zines ask Ray and Porcell questions about that whole thing and they'd never give a straight answer.

**Billy Rubin:** The whole Youth of Today/Half-Off thing was basically me and Ray. The other guys had their own opinions. I'll tell you their opinions and then I'll tell you the whole thing. The other guys in Half-Off basically felt that doing things in moderation or not doing them at all, no one is going to argue that's the right way to be in life. That's just a known fact and it'd be stupid to disagree with that. They felt that the straight-edge movement was just a bunch of little twerps that wanted to all dress the same, act the same, and although that they liked to say that they were very different than everyone else, really they were just the same. Straight-edge kids would always like to act like they didn't have any friends because they're sober and they won't go to parties and get drunk, and that was a bunch of bullshit. Really what they wanted to do was they wanted to say we're these straight-edge kids and nobody likes us, and what they wanted to do by that is to have their own little faction just to be separate from everyone else. What I'm trying to say is that they were a little elitist. That's how the guys in Half-Off felt when they looked at Youth of Today. They felt that Youth of Today perpetuated that and really made a strong effort only to preach to people that already believed in what they were saying. In other words, they were ineffective. I shared those feelings completely, but with me and Ray, things went a lot deeper than that. I spent a lot of time with Ray in California and also in New York when I was traveling with a girl that used to be his girlfriend. Her name was Bessy and she was the manager of 7 Seconds. Bessy and I had become pretty good friends, and without going into their relationship too in-depth, knowing Bessy and hearing what she had to say about Ray sort of clied me into another side of Ray. I didn't really believe it because I was sort of in awe of Ray, but by the time I had gotten out to New York and hung around with him, I felt like he was a complete hypocrite. I just got to see how he carried on and I couldn't deal with it. So that sort of turned me sour on Ray. There's a song on The Truth called "I Can See," which was basically about him. "What Seems Right" was about that whole thing. When I'd say "blinded by the light of what seems so right" basically, what I'm saying is that we all thought abstinence or moderation was the way to go, but getting so carried away with it that you're addicted to this opinion and you can't accept any other input is just as bad as being an alcoholic or whatever. It's not having a free mind. Basically that's where it was. Looking back on it now, I'm a lot older and a lot more experienced and I think that probably I got a little more carried away with Ray than I should have, and that a lot of it was based on feelings for this Bessy girl, but at the same time I think that everything I believed ended up coming true because Ray himself, I think one of the large parts of why he became a krishna was because he knew he wasn't able to control himself with women and he had to find some kind of crutch to keep him from treating them the way he had. I think that was almost a confession on his part that he did have the problem. As far as the whole straight-edge thing goes, I don't know where you stand on straight-edge, but you know how I feel about it. I think abstinence is great, but I think wearing an x on your hand...why advertise? Why not just believe?

**Hardware:** I'm a moderation kind of guy. Years ago, I did a fanzine by the name of Fuck You Fanzine and I got crucified for pushing that point of view. Moderation must be a California thing, because I interviewed Curtis from Chain of Strength and Big Frank Harrison from Carry Nation, and they talked about stuff like that. There's none of that out here. It's a lot more militant.

**Billy Rubin:** It always has been. There was a pretty strong faction in Orange County for a while, which is basically what Half-Off was up against. What a lot of these people didn't realize at the time was that hear they were bitching about Half-Off and what we had to say about straight edge, they didn't realize that, first of all, Dan O'Mahony and I are best friends. We still are. If there was anyone who was militant about being anti-obsession or anti-alcohol, it was Dan O'Mahony, and if he and I could get along and agree on things, then why couldn't anyone else agree. There couldn't be anyone more militant than him. People are blind to that. I just had a slightly different message, and you know how that goes.

**Hardware:** Did you know that the song "Heavy" on the last Youth of Today e.p. was about that whole feud you guys had going. (He is not aware of the song, so I read him the lyrics to it).

**Billy Rubin:** That's funny. Here's a story for you that I had completely forgotten about. When I blew Ray off and I really wanted nothing to do with him ever again was when those guys were out in California. I don't even know if they were playing, but we were at a Hardstance show and I was with my girlfriend at the time, who is now my wife, and they got water balloons and were throwing them at me at this show, just trying to be rude and embarrass me or whatever they were trying to do. They were throwing them at my girlfriend, too, which is a pretty cheesy thing to do. They were staying at Dan O'Mahony's house at the time, and he told them that night that they had to get the fuck out. That was basically when I said this is ridiculous and I don't want to have anything to do with these guys because they're just a lower class of human being than I am. Those are classic Ray Cappo lyrics right there. Ray's kind of a skitz. He'll say one thing and do the other all the time and he's basically admitting to it. He's saying it got the best of him and he wishes he wasn't doing it, but he couldn't stop, and that's classic Ray.

**Hardware:** Was Ray a part of New Beginning Records?

**Billy Rubin:** In the very beginning, Ray was a part of it. It was me, Mike Trisham, Bessy Oakley, Christina Barm, and Ray Cappo. Actually, I came in and Ray came out. New Beginning would have been Revelation Records. It was basically a forum of this scene that Ray wanted to promote, but we wanted to promote a more broader base of music. We didn't want it to be just straight-edge and that's it. Or for that matter, East Coast hardcore. If we wanted to put out a disco record, we would have put out a disco record. Thank God we didn't want to. I don't think a band like BLAST! would have been something that they (Revelation) would have touched. That's what the deal was with New Beginning and when Ray saw opposition to things that he wanted to do, he went and started Revelation with Jordan. After that, Christina was out of the picture almost immediately, just because she was sort of an outsider. Then eventually, Bessy rode out of it, too. Then it was just me and Mike. Then it got to the point where we didn't want to put out anybody else's music (other than Half-Off and Haywire's) because we really didn't give a shit and the whole thing just dissolved.

**Hardware:** So who was in Half-Off?

**Billy Rubin:** Bill Rubin-Vocals, Jim Burke-Guitar, Vadim Rubin (no relation)-Drums, and John Bruce-Bass. Also, somewhere along the way, we had a guy by the name of Krishna Jane, and his claim to fame, besides being a really cool guy, is he was in Crucial Youth (he was Mainard Crebbs).

**Hardware:** How did he end up in Half-Off?

**Billy Rubin:** He knew Bessy, of all people, and he moved out to California. He moved out to Long Beach because he was an aerospace engineer and he was going to design air planes for McDonald/Douglas, and they were putting him up in a hotel until he found a place to live. He was looking for a place to live, and I was at the stage where I was going to move out of my parent's house finally. I like seventeen years old. So anyway, it was perfect. We roomed together and then we had a third guy living with us, too. Krishna was doing nothing, just hanging out all the time, so everyone in the band dug him, we decided to put him at second guitar.

**Hardware:** So who was it in Half-Off that died?

**Billy Rubin:** Jim Burke.

**Hardware:** How did he die?

**Billy Rubin:** He died of an intentional overdose of sleeping pills mixed with some kind of hard liquor. It was a result of depression.

**Hardware:** Considering that Haywire was all the members of Half-Off with the exception of Jim Burke, it would be easy to assume that you guys just changed the name of the band and started over after he died, but that wasn't the case, was it?

**Billy Rubin:** What happened with Haywire is Rick, the guitar player, and John, our bass player, had been friends for a long time. John didn't really have ambitions to be as big of a band as maybe touring entailed. So when Half-Off broke up, he was perfectly content to go play with this guy Rick. Rick was, at the time, a twenty-nine year old guy who had been playing guitar for like seventeen years, could play anything...you could say play Led Zepelin's "House of the Holy," and he just wouldn't even have to think about it, or you could say, hey play Minor Threat "Filler," and he'd just wing it out. He wouldn't even have to think about it. The guy was a musical genius who had never been on vinyl. So those guys came up with the name Haywire, and just went with it. They had some drummer filling in, who ended up flaking out, so they need a drummer, so they asked Vadim to sit in. Well, it turned out that they all got along, so it worked. Then they decided they really needed a singer, so they called me and before you knew it, we had three members of Half-Off in a new band. We felt like we sounded so good that we just decided that we wanted to make it real. Originally it was just kind just kind of like screwing around, practice band. So, it just became real.

**Hardware:** So is there really a re-issue of Half-Off records in the works?

**Billy Rubin:** Yeah, we're trying to get a hold of master tapes. I have everything from Haywire and most of the Half-Off material. What I'm trying to get a hold of is some unreleased stuff and make it really worthwhile to do. We had a session of unreleased Half-Off stuff that is just outstanding. We do a cover of an old Offenders tune called "You Got a Right." We also do a cover of a Misfits song "All Hell Breaks Loose." We do a cover of "12XU" of course by Wire, and we did a cover of Black Flag's "Six Pack," and we never finished certain little pieces of it. Like we never did the back-up vocals on "Six Pack." So everything is out there but the "six pack" every thirty seconds or so. There's some shit that we have to go back and re-do, but it's basically done. All of the music is laid out, and that's the part that matters. So, we're trying to get a hold of that so we can finish it and a few other things, and then we'd be set. There will eventually be a re-issue of everything done by Half-Off.

## BLOOD TURNS TO WATER

Words that were strong  
Lies that came true,  
I never thought  
I'd play games with you!  
BLOOD TURNS TO WATER(X4)  
To see what we have die  
Is too sad too bare  
I've tried too lose my mind  
But I still fucking care!  
BLOOD TURNS TO WATER(X4)  
I got tired of waiting  
For things to work out right  
I'd try to solve our problems  
But I'd end up in a fight  
Spoon fed myself bullshit  
To curve my hunger for reality  
Learned to live a slaves life  
When I wanted to be free!

## ON YOUR OWN

The pressure is mounting, a vice  
is forming. You couldn't stand  
ON YOUR OWN!  
Take a sip it doesn't matter, but  
when your addicted your  
ON YOUR OWN!  
You'll be the one to deal with  
the problem, so make the decision  
ON YOUR OWN!  
They're pulling your leg and once  
it is broken you'll walk with the  
crutch  
ON YOUR OWN!  
CHORUS: Peer pressure is always there  
They might try to rush you  
A slave to the bottle  
and your...SHIT OFF OF LUCK!

**Hardware:** Do you know what that will be out on?

**Billy Rubin:** No, I have no idea. I'll definitely work with a guy in California named David Orzo, people know him as Igby.

**Hardware:** On the back of "The Truth," where was the picture of that outdoor show taken?

**Billy Rubin:** In Riverside. That was our second show. Our first show was at The Farm in San Francisco. I don't think they have shows there anymore.

**Hardware:** What did you think of the cover of "On Your Own" by Ressurrection?

**Billy Rubin:** It's awesome. It's better than we did it. It's disgusting. The singer was way into it. Part of the problem with Half-Off was...the way I got into the band was just ridiculous. There was a singer before me who was on a demo, and they were in the studio recording for a Wishingwell compilation that never happened. They were doing "Who Writes Your Rules," and before they even got to the vocal tracks, they were fighting with their singer and I don't know whether they kicked him out or he quit or whatever, but they just called me on a whim and asked me to sing for the band. I had to think about it, believe it or not. By the time we recorded our album, I still didn't know what I was doing. It's kind of silly. I wrote the words to 90% of the stuff on "The Truth." I didn't write the words to "Who Writes Your Rules" and some other stupid song on there.

**Hardware:** So tell me all about Grudge.

**Billy Rubin:** There's nothing to tell. I worked at Zed Records and these goofy kids that kind of got off on Crucial Youth and making fun of straight-edge kids used to come in there and shop for records all the time, and they told me they had a band and they wanted to put out a record. This guy named Big Frank, who did Nemesis Records said he'd put it out, and they asked me if I'd produce it, which really meant nothing. I went into the studio and sat there. If they needed help with something or an opinion, I gave it to them. I think I may have done backing vocals. I really can't remember.

**Hardware:** I thought you sung on that. Everybody at the time thought you sung on that. I thought you were the guy in the trash can!

**Billy Rubin:** Yeah, I know. It's a big rumor. You know what, that guy did really look like me, but I never sang on it. That's not me singing on there. Swear to God. Not me. If I would've made fun of straight-edge, it would have been way funnier than that.

**Hardware:** So what was the motivation behind "Shoot Guns, Eat Pussy?"

**Billy Rubin:** I lent Jim Burke, our guitar player, a copy of a Rollins book where Rollins is talking about being with a really pretty girl, driving in a car through Westwood, which is a part of L.A. right by UCLA. And he's driving by, looking at all the pretty girls, and babbling on about shooting guns and eating pussy. Jim read that poem and just thought it was hilarious and he wrote a song based around the chorus "Shoot Guns, Eat Pussy," and then we wrote all of the lyrics in the studio. It was a total last minute thing. All we knew was that we wanted it to kind of sound like Motorhead and be just totally stupid and ridiculous. I never ever ever learned the word to the song, and we played a couple of shows where people were yelling for us to play it, and we didn't know how to play it. Actually, those guys knew how to play it, but I didn't know the words, so if you ever hear a live tape of us playing it, you can hear I'm just going "hlah, blah, hlah!" I only know a few lines here and there. The guys who yell out "Hike it!" in the beginning of the song turned out to be the singer of Chorus of Disapproval.

## THE TRUTH...

We're trying so hard, but it means nothing to you!  
Sometimes this cage we protect as "our" truth  
seems like it's a fuckin' zoo!  
When you say talks cheap, that's really nice!  
Put your money where your mouth is....  
Pay the price!  
We won't fly your flag, so you won't see  
We won't be who you want us to be!  
I really hope that we're "hard" enough for you  
But first I'd worry about stating a message and  
Following through!  
I refuse to stand amongst the crowd,  
But I'm not afraid to speak out loud!  
The truth, it must be painful to you....  
Judging by your pain we must be getting through!  
Our commitments there as it will always be!  
Why is that so hard for you to see?  
Is what I'm saying all so wrong when it's so important  
To stand strong?!!!!

**Hardware:** What have you been doing since?

**Billy Rubin:** Since Haywire? During Haywire I was working as a marketing rep for a medical laboratory, which ended up bringing me to Arizona on a transfer and a promotion. I got married somewhere along the line, too. That was January 1991. Then I moved out to Arizona and bought a house. Then I got tired of working in that business, so I became a stock broker, and I work for Prudential Securities now.

**Hardware:** Was there colored vinyl for The Truth or any of the Haywire Lp's? I heard there was.

**Billy Rubin:** There's red vinyl of The Truth. For the (Shoot Guns...) single, I know there's clear, I think there's red...there might even be some others. I'd have to look in my vault. The Haywire Lp's, there's no colored vinyl, but there's all kinds of rare Haywire stuff. Anywhere from a split single that came out with Suburban Voice fanzine with a band called Left Insane, who coincidentally were just an awesome Flag-type band. There's also a split single with a band called No No Yes No from Germany, where we do a cover of Black Sabbath's "Symptom of the Universe." That came out in Germany only. Also, The Painless Steel Ep came out on clear and black. I don't think there's anything else.

**Hardware:** Do you ever whip out the old records you were on and listen to them?



**Billy Rubin:** Every once in a while. It's pretty painful. I did when I got the Resurrection cover of "On Your Own." I got out The Truth and I listened to the whole album and it was like "Oh my GOD!" It's like hearing your voice on the answering machine. I can't stand it. I like "On Your Own" and I like "Rain On the Parade." "The Truth," I think, is a pretty awesome song, but I think we tried to do too much in one song and put too many riffs in there. The idea is alright. Also, that song called "Not Afraid," that song could've been a lot better if we knew what we were doing. I like the idea there. It just doesn't quite work. The Haywire stuff though, I think Haywire's a great band. I really do. The music was just fantastic. The first album or the second album. They're both great.

**Hardware:** So, what do you listen to now?

**Billy Rubin:** I like Rocket From the Crypt a whole lot. On the radio every morning into work, I listen to a station that plays old 50's music. Soundgarden. I've been listening to Soundgarden since the very first record came out. I saw them play their very first show in LA ever, and I've just been a die-hard fan all along, and although the new stuff is a lot more timier and a little bit different, I still think it's great. It's kind of weird, because what they play on the radio now is so much better than what they played on the radio when I was eighteen years old.

**Hardware:** No more Cool and the Gang.

**Billy Rubin:** Right. Even though Green Day are a bunch of jokers, listening to Green Day beats the hell out of listening to...

**Hardware:** Billy Idol

**Billy Rubin:** Yeah, exactly. Billy Idol was actually a treat when I was eighteen. (we go on to talk about how the first couple of Billy Idol albums were kind of hard, and how the band All was totally into Billy Idol and how they strived to be like that band).

**Hardware:** Do you still go to shows at all?

**Billy Rubin:** I've been to two pretty recently. About a month ago, I went and saw Fugazi. I went and saw them, and two weeks before that I went and saw 7 Seconds with some band called Blink. They were kind of funny. That band (Blink) kind of reminded me of Lusted, or something like that. Just a bunch of happy young kids bouncing around on stage with bunny rabbits on their shirts.

**Hardware:** Being older, married, a stock broker, and not living in Orange County anymore...does it feel like the "adult crash" thing has hit you at all?

**Billy Rubin:** Not really. It's kind of funny, because just last night my wife and I were out running an errand, and I went by the 7-Eleven to get a slurpee, because I'm addicted to slurpees. I have been for about ten years now. I have a couple every day.

**Hardware:** You're not straight-edge, man! You let me down! ...sorry, I just had to say it.

**Billy Rubin:** I know. I know. I can't deal. So I go to the 7-Eleven by my house. I know all the people who work there, and there's this one guy who works there that doesn't like to talk to me, I don't know why. But anyway, he's got a mohawk and his finger nails are painted black...you kind of get the idea. So anyway, I go in there and he's the only person in the store, and he's listening to Bauhaus. So, I go get my slurpee, go up to the counter and I go "Bauhaus. Cool. I haven't this in a long time. Cool stuff," and he just looked at me like...he had this look on his face like now that you say it's cool, I'm never going to listen to this again. So I went back out and told my wife, and you know, she's been around. She goes the guy must think you're just the ultimate goofball, walking in looking like some nerd, talking about Bauhaus. I don't know. It doesn't feel like it (adult crash) has set in, because compared to the people that I hang around with day to day, I'm a complete freak. I still feel like I'm not really a part of the establishment, although I totally am. I mean, I own a house and I work for one of the biggest companies in the world.

**Hardware:** So did you read Dan O'Mahony's book?

**Billy Rubin:** Yeah, as a matter of fact, I did.

**Hardware:** Did you ever go gambling with Dan O.?

**Billy Rubin:** Oh no, you know what? I never did. When he got his inheritance, I knew that it was only a matter of time, because you see, Dan and I, I mean we hung out all the time. From like the time I was fifteen until, I don't know, like twenty or so...from the period of fifteen to eighteen, we probably were together five or six days a week. He never

used to have any money. He could never keep a job because he couldn't stand putting up with people. Anyone working for someone would just piss him off. He had way too bad of a temper, but I always had a job, so what would end up happening is, we'd go do stuff, and I'd always end up paying four out of five times. But then, he would get some money every now and then, and we would just go all out. Like I remember going to Disneyland and then spending four hundred bucks on, just like...nothing. Cotton candy and crap. Whenever he came into money, it was just gone immediately. He'd go get a tattoo or something like that, and just waste his money on whatever, but we'd have a great time doing it. So, Dan getting a hold of, I don't know, I think it was like eighty thousand dollars from his mother's inheritance, it might have been more. Towards the end, he was coming up with all kinds of different schemes for how he could get more out of what he had, like his mom had an old Jag and he owed money on it, but he sold it back to the leasing company or something like that. He was always coming up with a way to get more money to go gamble. But by that time, I think I was already living far enough away from him that I never ended up doing any of that stuff with him. Plus, I'm just not into that. Dan and money...that's great.

**Hardware:** So you weren't surprised?

**Billy Rubin:** No, not really, but it's a shame all the same. Dan's always going to be the same. He does not change at all. I saw him about six months ago, and although he had lost a ton of weight and he was all buffed and everything, he is exactly the same. He's got an ego the size of Chicago, and that always comes first. But at the same time, he's one of the smartest people I've ever met and a really cool guy, but it's just how he is. He's sort of an obsessed person. He finds something to get really into and he goes all out. Whether that be a girl, or gambling, or his band, or book, or whatever. It doesn't matter what it is. We'd go to a restaurant and see a really cute girl, and even though the food was crap, we'd go to that restaurant every day for the next three months just to look at this girl.

**Hardware:** So would you ever do another band?

**Billy Rubin:** I miss band practice, but I don't think I'd ever be in a band again. It'd be kind of tough, because I'd lose my voice and then I'd have to come into work and try and talk to people. So, I don't think that would ever happen again, but I'd love to. It would be awesome to have a band again.

**Hardware:** "What Seems Right" almost seems like it was a prophecy. Do you feel vindicated?



## NOT AFRAID

It's so easy to judge  
but so hard to pick at myself.  
I let you peirce my armor  
Now nothings going right.

Why do I look  
When what I see I hate  
Am I guilty  
Of the crimes you seem to create?

CHORUS:  
Sometimes I stop to look at myself  
It's not often  
I see alot of problems that I see in you  
I don't know if I'm right or if I'm wrong  
The difference is that I'm not afraid to  
change!  
Never feel alone  
They're others standing here!  
Growing keeps us pure  
Never want to stay the same!  
Always strive to learn  
Only way to win this game!  
You know whats right for you  
(you) Don't have to compromise!

Sometimes when I look  
It seems like I'm alone  
I hate to see people  
afraid to stand up  
Standing all alone  
I might not make a difference  
But I'm willing  
To take that risk  
CHORUS

## MAKE EVERY MINUTE COUNT

Make...Every...Minute...You have count  
Try...To use...Everything...In front of you  
Advance...In front...Never...Look behind you  
Make a choice...Right now...later on.....  
You might not get to choose.

1-Promise not-To waste-Anytime  
Its-Now or never-We must try

To change all that is wrong  
The opportunity might not last very long  
Create a productive atomosphere  
Gotta start right now, gotta start right now  
and here.  
Forget the excuses, start with you  
In our hearts we must be true  
For others to change we must prove it can be  
face our problems please don't run!

## I CAN SEE

Something has changed in your mind  
Patience in myself is hard to find  
You glow with trust, It seems so true.  
I am not blind I can see through!

CHORUS:  
I am inside, I am inside, I am inside  
I can see through  
You preach a message and the feelings atone  
But that feeling doesn't last very long.  
Stake your claims then turn your back!  
The fans you have must not mean crap!

CHORUS:  
Played this game for so long  
These sour ideals are planted strong  
Its time for you to see the light!  
You do wrong, but you preach whats right!  
CHORUS:  
I'm tired of you manipulating me!  
I CAN SEE THROUGH THE HAZE!  
I'm gonna tell everyone I can  
ABOUT YOUR SLIPPERY WAYS!  
Stop you dead in your tracks  
UNTIL YOU ACT YOUR AGE!  
If your gonna lie to your fans  
YOU HAVE NO RIGHT TO THE STAGE!

## RAIN ON THE PARADE

Its a shit job figures we'd be the ones  
to take it  
Run into a useless set of rules I guess  
we'll have to break it!

CR: Another bird in the flock expected  
to deliver, don't want the job won't  
be an arrow in the quiver! People  
need names but it doesn't make it  
easier. Without trendy slogans our  
minds can't remember!

If a slogan is required call us rain  
on the parade. Remember us as the ones  
that boycott the charade!  
CHORUS

Stupid titles given for stupid things!  
Petty judgements passed on other human  
beings.

CHORUS:  
Walk your straight line until you fall  
off the edge. Cause with a narrow mind  
you can't claim to have an edge!  
CHORUS

**Billy Rubin:** I go on American On-Line sometimes, and they have this special place you can go called "punk chat," and it turns out there are like all of these anywhere between 12 and 18 year old kids that are all into punk, or whatever, and there are all of these kids whose names start with an x and end with an x, and they're like straight-edge this, and straight-edge that, and then they start talking about things, and if you're not straight-edge, then there's something wrong with you and you're retarded, or something. Back when I wrote the lyrics to that song, I used to think about, if you're Ian McKaye, and you're basically the founding father of the movement...I don't even think he would consider himself to be that. He probably just thinks it's something that happened naturally, but the rest of the world views him as that. And you think about it, and all you tried to do was come up with something that was positive and gonna be better than putting safety pins through your nose and taking drugs, or whatever, and then all of the sudden, there are all of these kids wearing uniforms around, and preaching like it's some movement, and it's not. It's not a movement. It's not a platform. All it is (is) a way of life and it turned into more than a platform. It turned into a style of dress. Now I watch 20/20, and they've got the crap about Earth Crisis. I was just watching this kid (Carl), and to me, when I see a kid like that who's using it as a platform, even if everything he's saying is good, I think that all it is to him is a way of sounding very cool. That Earth Crisis band, that singer-guy...his ego had to just be eating that up. He just had to be loving that. He had to be thinking about all of the little kids that are going to idolize him just like people idolize Ian Big deal. That gets old real fast. Look at what happened to Dan (O'Mahony). Dan had all of those people eating the crap out of his shorts, too, and he got sick of it, too.

**Hardware:** The Half-Off shirts...did you have more than the one design of the logo on the front and the city picture on the back?

**Billy Rubin:** We had one that was like a 1 on the top, and then the writing "Half Off" in a box, and then the 2 underneath so it would look like 1/2. And then we had another one that had the Memorex glass shattering, and it said Half-Off. Then we had the one with New York City blowing up, which by the way, was intended to be a direct slam against the whole East Coast hardcore thing.

**Hardware:** I noticed on the back of the Shoot Guns Ep, under the picture of New York blowing up, it says "Made in N.Y.C. Only \$10.00 P.P.D." Was that meant to be a statement?

**Billy Rubin:** Just like, let's put out intentionally rare records...like originally when Judge and Project X came out, they were like...only 1000 printed, you know? You could buy them the day after for two times what they sold the day of, and six months later, they were reprints and you could find them everywhere you went. It was just ridiculous. It was just perpetuating the whole, "we're cooler than you if I have this record, I must be cooler than you..." and if you were going to buy it, you'd have to pay a lot of money for it. We were just trying to make fun of those people.

**Hardware:** What's the most fucked up thing you've ever seen at a show?

**Billy Rubin:** Hmm...that's actually easy. That's really easy. We played a show with a band called Aggression at a club called the Palimino, which is kind of famous. It's in North Hollywood. It was on C.H.I.P.'s, which is probably the coolest thing that ever happened to the place. But anyway, it's a real country/western-type place. We went up to play this show, and this one Mexican gang of Suicidals that were really into us cos' they shopped at the record store I worked at, and I kind of made friends with them just so that I wouldn't get my ass kicked. Anyway, they came up to the show to see us play, and as we were warming up and tuning the guitars and all that, this big skinhead wearing a Skrewdriver shirt comes up to the front of the stage, and I have no hair, so he looks at me and he goes, "alright! Play some Skrewdriver!" John, our bass player, goes "screwdriver, hammer, nails..." and Vadim, the drummer, said "tools...cool!" The skinhead just goes, "hey, fuck you!" and of course, just hocks a big loogie at me, and it lands...look at your right hand, the space between your pointer finger and your thumb, right there. So of course, all night when I'm holding the mic, and I've got it right up to my face, all I can smell is this guy's loogie. All night. It was just terrible. I was pouring Coke on my hand to get rid of the smell. So, right away the Suicidal guys started messing with the skinhead. They were just kind of bumping into him in the pit and stuff like that. It escalated, and to make a long story short, they ended up killing him that night in the entry way to this club. They broke a bottle over his head and then started kicking him in the head, and he died. That's probably the most fucked up thing I ever saw at a show.



**97a**

**SLAP SHOT**

**11 SONG E.P.**

A Combined Release From:  
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All photos stolen from "THE TRUTH" Lp...  
Lyrics from the same....

# HARDWARE

## Notes, How to get involved, what's coming...

Right here, I want to thank everyone who called and helped out with this issue. But we still need a lot of help, some of the people who helped out with this issue probably won't be able to next, so if you are interested in working on stuff for Hardware, please don't hesitate to call the number below or write. The things we need are...**RECORD REVIEWS:** I'm really happy with the way the reviews section is this time out. More different opinions help make for better reading. If you want to review stuff (either discs you have listened to or bought), send the reviews in the format presented in the 'zine. Be objective! If it sucks, do be afraid to say so. I don't care if it's your friend's band or not. **INTERVIEWS:** As you can see this issue, a few people did the interviews. All you have to do is ask me about interviewing a particular band. All I will say is yes or no. You should also be able to gather the photos, lyrics and graphics for the layout. Transcribing them for us will earn you high marks in our book. If possible, send the interview on a Word for Windows program 6.0 or less. This is not mandatory, I will retype the interview if necessary. **PHOTOS:** I still can believe how fucking hard it is to get photos from you people. I see countless guys and gals at shows snapping away. Do you hide them shots under your bed? We always need these things. More often than not it holds up printing. Make sure your name is on the backs of the pictures. **ALL PHOTOS WILL BE RETURNED AFTER PUBLICATION!!** **SCENE REPORTS:** This is one thing we really don't have a problems with. The more obscure the local, the better. Tell the world about your scene! Try to include photos and addresses, it really makes the presentation better. **LETTERS:** I'm not sure if a letters section will even make it into this issue because of the lack of them. Write! Then again, most of our readers have lives. Oh well. **ART:** O.K. we are looking for people to do the future covers of Hardware. **WE ARE PICKY!** I really felt bad that I recently turned down an artist not because the art was bad but the subject matter was something we don't feel should be in Hardware. The art should be of a musical nature more or less (no it doesn't have to be of a "Straight-Edge" nature) and must be fucking incredible! Call, send samples for consideration. I think by looking at the past few covers you can get an idea what we are looking for. I want people to walk by the 'zine rack in the store and practically twist their neck looking at it. I guess that's about it, please call us if interested in **ANY** of the above!!!!

## Ad Rates:

Since there was a lot of labels asking for half-page ads, we are going to now offer them. But there's a catch...there must be at least two different items for sale on them. No exceptions! Anyway, call to see when the next issue will be out or just send your ad and money (cash and money orders preferred, though checks O.K., payable to David Koenig) and we'll print it. If by some chance an issue is delayed, you can check on it to update your ad. Below are the prices:

<b>2 1/2"</b> <b>X</b> <b>5"</b> <b>\$10</b>	<b>2 1/2"</b> <b>X</b> <b>10"</b> <b>\$15</b>	<b>5" X 5"</b> <b>\$15</b>	<b>7 1/2" X 5"</b> <b>\$25</b>
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There is no limit to the amount of ads you can do per issue. So if you can't put two items on a half-page, do two ads!!

## Upcoming:

O.K. basically the proposed "reprint" issue has been canceled. The hard reality is I can't afford to print it. Don't worry, all the material will see the light of day in upcoming issues of Hardware (maybe even this issue) It's more cost effective this way. My other mag, PYRE, still hasn't seen publication, but it will soon. After HW #8 is released, all my attention will be focused on that until it's done. There's a lot of cool shit in it so far, so if you are into homophobes/fhomophiles... Be sure to ask how you can help out! There has been a big demand for HW shirts. Sadly, we really can't afford to make any (man, we are fucking paupers!!!) right now. If there is anybody out there that runs a t-shirt company and wants to put them out, let's talk and maybe we can work out a deal. Hell, I'm sure they would sell just as good as any of those "Go vegan!" shirts.

## Send Everything To:

All ads, stuff for Pyre, artwork, records and 'zines for review, letters send to:  
**David Koenig 120 Coolidge Street 2nd Floor Linden, N.J. 07036-4302**

Send records and 'zines for review and whatever else to:  
**Brett Beach 467 Valley St. Apt. 7D Maplewood, N.J. 07040**

## If you need to call:

**My Phone Number is:**  
**1 (908) 862-6069**  
**weekdays 5-10 p.m.**  
**or weekends.**

Yes, there are back issues still available, but in limited quantities!!! Hardware #5 "The Nostalgia issue" is \$1.00 ppd. Hardware #6 "The Thrashers Attack" issue" is \$1.50 ppd. Hardware #7 "The N.Y.H.C. issue" \$2.00 ppd. All three for \$4.00!! Extra goodies thrown in! **HARDWARE #8** was put together and laid out with Claris Works and PageMaker, with some cut and paste & creativity thrown in for good measure. Keep making an effort!!! -Dave K. & Brett B.

# HARDWARE FANZINE



BRETT BEACH  
467 VALLEY ST. APT. 7D  
MAPLEWOOD, N.J. 07040

DAVID KOENIG  
120 COOLIDGE ST. 2ND FLOOR  
LINDEN, N.J. 07036-4302



DAVID & BRETT - HARDWARE

OCT. 11 1995

Hello, pushead here. I just wanted to write and say THANKS FOR ALL THE KIND THINGS YOU SAY ABOUT WHAT I DO (WHETHER IT'S BACTERIA SOUR, ART, ETC..) AND I APPRECIATE IT. DAN FROM CAVITY HAS SENT ME THE ISSUES #6 + #7 WHICH I ENJOYED.

BY NOW YOU SHOULD HAVE RECEIVED THE 'TASTE' CD FROM TOCO. IF YOU NEED ANOTHER ONE, JUST LET HER KNOW. TOCO WILL BE SENDING YOU ALL BACTERIA SOUR STUFF (EVEN THE 'HARPER' TO GET STUFF).

KEEP UP THE GOOD WORK. THE TOOLS OF PRIDE EXIST INSIDE. (NOT IN A COMPUTER - HA!) MAKE AN EFFORT SHOW YOUR HARDWARE. (I'VE HEARD THIS) BEFORE?? SEE YA —

PUSHEAD

P.S. DID JUSTIN-E DeMETRICK MOVE??

DAVID-

HELLO! DUSHEAD HERE, THANKS FOR YOUR RETURN LETTER AND I'D BE HAPPY TO DO AN INTERVIEW FOR YOUR MAG 'HARDWARE'. I DON'T REALLY DO MANY INTERVIEWS THESE DAYS, SO IT WILL BE INTERESTING TO SEE WHAT KIND OF QUESTIONS THE 2 OF YOU COME UP WITH!

HOW ABOUT, TO MAKE IT EASIER FOR THE INTERVIEW, IF YOU DO A (ROUGH?) QUESTIONNAIRE WITH A BUNCH OF QUESTIONS, SEND IT TO ME, I'LL ANSWER THEM AND SEND IT BACK. THAT WAY YOU MIGHT HAVE MORE QUESTIONS FROM MY ANSWERS OR YOU MIGHT HAVE COME<sup>UP</sup> WITH SOME MORE DURING THE TIME. SO WHEN YOU DO THE PHONE INTERVIEW, IT'S NOT TOO MUCH (FOR YOUR BILL) AND NOT TOO MANY BASIC QUESTIONS.

ALSO MAYBE I COULD ILLUSTRATE A COVER FOR YOUR MAGAZINE TO GO WITH THE INTERVIEW IF YOU'RE INTERESTED? IT'S UP TO YOU - I NOTICE YOU USE ARTWORK ON COVERS.

BY THE WAY WE DID HEAR FROM JUSTINE, SO HOPEFULLY SHE GOT THE LATEST FAN CLUB PAK OF GOODIES OK. THANKS!!

ALL FOR NOW -  
~~THANK~~

DUSHEAD

P.O. BOX 420701  
S.F. CA 94142

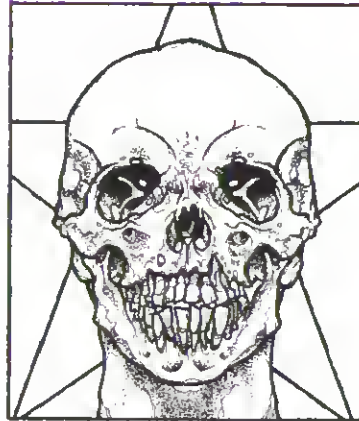
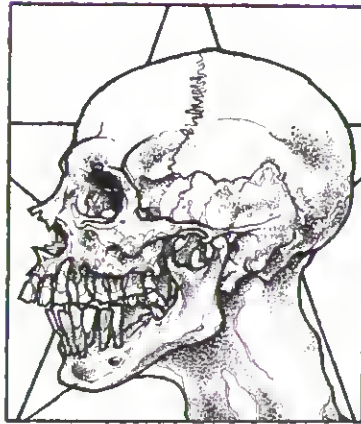
DAVID,

HELLO, PUSTHEAN HERE. I'M SENDING YOU A STAT OF ARTWORK THAT YOU CAN USE FOR THE COVER OF HARDWARE. I DID NOT KNOW IF YOU COULD DO FULL BLEEDS, SO ENLARGE IT TO WORK FOR YOUR SIZING. IT'S A STRANGE PIECE, BUT IT'S GOT THAT SUBLIMINAL MESSAGE WORKING FOR IT. HA! I'VE ALSO ENCLOSED SOME XEROXS FOR YOUR LAYOUT OF NEWER STUFF.

THANKS FOR THE INTERVIEW AND I LOOK FORWARD TO HOW IT TURNS OUT!

\* U THE BEST.

PUSTHEAN  
S











est. 2009

where a zine is forever...

# D.F.P.S.

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